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ABSTRACT

This guide is designed to provide guidance to New York state school districts and teachers to help students achieve the music standards. Teachers throughout New York state met to compile these field-tested lesson plans, teaching strategies, assessments, and resources for teachers of students in pre-kindergarten through grade 12, in all areas of music instruction including band, chorus, orchestra, and general music. While not intended as a curriculum, the guide provides age-appropriate activities in a sequence that allows for continuous development in all areas of musical study. It has two sections: (1) encapsulated instructional ideas with assessment references for each performance indicator--additional instructional ideas are also included, although not developed; and (2) appendices that provide information to further assist teachers in preparing and developing their instructional programs. In section one, the references in each entry are abbreviated (Appendices contain complete bibliographic information). The first section is organized by grade level grouping: preK-2; 3-4; 5-6; 7-8; Commencement General Education and Commencement Major Sequence (9-12). Within each grade level grouping, standards and performance indicators in music are addressed by instructional ideas. Instructional ideas suitable for other performance indicators are identified, as is the appropriateness of the lesson for band, chorus, orchestra, and/or general music. In developing the guide, elementary performance indicators were used in creating instructional ideas for students in grades preK-4, intermediate performance indicators for students in grades 5-8, commencement/general education performance indicators for students in grades 9-12, and commencement/major sequence performance indicators for students pursuing a sequence in music. (BT)

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Music--A Resource Guide for Standards-Based Instruction.

New York State Education Dept.,
Albany.

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Music

A Resource Guide for Standards-Based Instruction

The University of the State of New York
The State Education Department
Albany, NY 12234
www.nysed.gov

2002

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Foreword

New York State has a long history of support for student learning and achievement in music. As *A Nation at Risk* encouraged our country to closely examine teaching and learning, New York State embarked on its own quest to raise student standards. New York chose to include music and the other arts in its graduation requirements for all children. As such, four of New York State's required learning standards are in the arts (dance, music, theatre, and visual arts). Two related and critical elements of New York State's effort to raise student learning are developing effective means of assessing student progress in meeting the standards and building the capacity of local schools to enable all students to meet the standards.

The New York State School Music Association (NYSSMA), the largest nationally affiliated state music education association, has worked collaboratively with the State Education Department (SED) over many years to ensure a quality music education for all students. Instrumental in developing the *Learning Standards for the Arts*, NYSSMA played a significant role in advocating for and developing a statewide arts assessment. When finalized, the music assessment will be a valuable tool for use by educators to assess their students' progress in meeting the standards.

Through the process of developing its strategic plan, the NYSSMA leadership came to realize that there was a great need for more instructional support for music educators in delivering the music standards to all students. In the fall of 2000, NYSSMA asked SED to collaborate in developing and disseminating a curriculum guide for standards-based instruction. With fiscal and human resource support from NYSSMA, SED agreed to share in this venture.

In November 2000, NYSSMA and SED solicited feedback on format, process, and potential writers from a representative body of the music education associations affiliated with NYSSMA (COMEA—Council of Music Education Associations). With a wealth of information from the November meeting, the NYSSMA Curriculum Committee met twice in the spring of 2001 to continue work on format and planning for the writing sessions. At meetings in June and September 2001, the Curriculum Committee and over 30 writers, representing the various music specialty areas and grade levels, completed a draft of the document. This document has been reviewed and edited by the NYSSMA Curriculum Committee and a selected list of specialists before being sent out as a draft version.

The completion of this document is a direct result of the contributions of many individuals, music education associations, and the New York State Education Department. They were encouraged and supported by you, the music teachers and administrators from across New York State. We hope that this publication will assist you in providing an excellent music education for our children.

Acknowledgments

It is with gratitude and pride that the following individuals are recognized and appreciated for their tremendous contributions to *Music: A Resource Guide for Standards-Based Instruction*. They have tirelessly given of themselves for the greater good of the profession, and their expertise will resonate in music education classrooms throughout the State.

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Preface

In addition to providing the means for children to become productive citizens, public education needs to provide for the parts of a child's learning that help to make him or her a whole person. The arts serve this function, gradually building on all of the intelligences while developing intuition, reasoning, creativity, and dexterity. Most importantly, experiences with the arts allow a child the opportunity to interact with and contribute to our community's culture.

This publication, *Music: A Resource Guide for Standards-Based Instruction*, is designed to provide guidance to school districts and teachers in helping students achieve the music standards for New York State. Teachers from throughout New York met to compile these field-tested lesson plans, teaching strategies, assessments, and resources for teachers of students in prekindergarten through grade 12, and in all areas of music instruction including band, chorus, orchestra, and general music. While not intended as a curriculum, it does provide age-appropriate activities in a sequence that will allow for continuous development in all areas of musical study.

The New York State *Learning Standards for the Arts* document was published in April 1996 by the State Education Department. Approved by the Board of Regents, the arts standards provide a comprehensive set of learner expectations meant to ensure a quality education for all students in schools throughout the State. The intent of this resource guide is to provide educators with examples of instructional ideas by grade level that address each performance indicator delineated in the learning standards, and serve as a catalyst for teachers to develop further lessons as needed. The expectation is that teachers will read the lesson, gain greater insight into the intent of that performance indicator, and learn how to better implement instruction in the classroom or rehearsal room.

There is great diversity in students, schedules, teachers, resources, and the capacity of districts throughout New York State to deliver music instruction. This requires music teachers who use this resource guide to be willing to adapt the suggestions to fit the unique environment of their own particular classroom or rehearsal venue. Many of the suggestions, while offered by some of the State's finest teachers, may need personalized input and customizing to become suitable for each unique situation. Also, it is recommended that instrumental teachers peruse the ideas originally intended for general music teachers and vice versa, as some strategies fit the contexts of all musical experiences even though they are listed only in one area.

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How to Use This Guide

Music: A Resource Guide for Standards-Based Instruction has two sections. The first contains encapsulated instructional ideas with assessment references for each performance indicator. Additional instructional ideas are also included, although not developed. The references in each entry are abbreviated. For complete bibliographic information, see the appendices of this resource guide.

The first section is organized by grade level grouping: PreK–2; 3–4; 5–6; 7–8; Commencement General Education and Commencement Major Sequence (9–12). Within each grade level grouping, the standards and performance indicators in music are addressed by instructional ideas. Instructional ideas that are suitable for other performance indicators are identified, as is the appropriateness of the lesson for band, chorus, orchestra, and/or general music.

In developing this guide, elementary performance indicators were used in creating instructional ideas for students in grades PreK–4; intermediate performance indicators for students in grades 5–8; commencement/general education performance indicators for students in grades 9–12; and commencement/major sequence performance indicators for students pursuing a sequence in music.

The second section, the appendices, provides information to further assist teachers in preparing and developing their instructional program. Items included in this portion of the resource guide are: special learner considerations; an example of a fully developed learning experience gathered through the peer review process sponsored by the State Education Department; a repertoire resource list; other useful resources; and an index of materials found within the resource guide.

New York State Learning Standards for the Arts

Excerpted from:
Learning Standards for the Arts
New York State Education Department, April 1996

Available online: www.emsc.nysed.gov/ciai/arts/arts.html

STANDARD 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

STANDARD 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

STANDARD 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

STANDARD 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Music

STANDARD 1: Creating, Performing, and Participating in the Arts

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

ELEMENTARY

Students:

a. create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses)

b. sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts

c. read simple standard notation in performance, and follow vocal or keyboard scores in listening

d. in performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II) and respond appropriately to the gestures of the conductor

e. identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

INTERMEDIATE

Students:

a. compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements

b. sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness

c. improvise short musical compositions that exhibit cohesiveness and musical expression

d. in performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor

e. identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

COMMENCEMENT—GENERAL EDUCATION

Students:

a. compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)

b. sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction

c. use common symbols (notation) to perform music on recreational instruments

d. identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions

e. explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

a. compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrates an understanding and application of the musical elements and music-related technology

b. monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvement

c. improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression

d. in choral and instrumental ensembles, read difficult/very difficult music (NYSSMA level V or VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor

e. adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist) to produce the performance of a musical composition in the classroom

f. in performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles.

STANDARD 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocation and avocations available to them in music.

ELEMENTARY

Students:

a. use classroom and nontraditional instruments in performing and creating music
b. construct instruments out of material not commonly used for musical instruments
c. use current technology to manipulate sound
d. identify the various settings in which they hear music and the various resources that are used to produce music during a typical week;-explain why the particular type of music was used
e. demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school
f. discuss ways that music is used by various members of the community.

INTERMEDIATE

Students:

a. use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces
b. use school and community resources to develop information on music and musicians
c. use current technology to create, produce, and record/playback music
d. identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role
e. demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures
f. investigate some career options related to their musical interests.

COMMENCEMENT—GENERAL EDUCATION

Students:

a. use traditional, electronic, and nontraditional media for composing, arranging, and performing music
b. describe and compare the various services provided by community organizations that promote music performance and listening
c. use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians
d. identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship
e. participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles
f. understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

a. develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.

b. identify ways that they have contributed to the support of the musical groups of which they are members

c. explain opportunities available to them for further musical growth and professional development in higher education and community institutions.

STANDARD 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

ELEMENTARY

Students:

a. through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'

b. describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

c. discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre

d. describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.)

e. describe their understandings of particular pieces of music and how they relate to their surroundings.

INTERMEDIATE

Students:

a. through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events

b. use appropriate terms to reflect a working knowledge of the musical elements

c. demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance

d. use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events)

e. use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived

f. use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

COMMENCEMENT—GENERAL EDUCATION

Students:

a. through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements
b. read and write critiques of music that display a broad knowledge of musical elements, genres, and styles
c. use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic
d. use appropriate technical and socio-cultural terms to describe musical performances and compositions
e. identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres
f. explain how performers, composers, and arrangers make artistic decisions.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

a. assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.)
b. demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers.

STANDARD 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

ELEMENTARY

Students:

a. identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world
b. identify the titles and composers of well-known examples of classical concert music and blues/jazz selections
c. identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

INTERMEDIATE

Students:

a. identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world

b. identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections

c. discuss the current and past cultural, social, and political uses for the music they listen to and perform

d. in performing ensembles, read and perform repertoire in a culturally authentic manner.

COMMENCEMENT—GENERAL EDUCATION

Students:

a. identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world

b. identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections

c. relate well-known musical examples from the 17th century onward with the dominant social and historical events.

COMMENCEMENT—MAJOR SEQUENCE

in addition to the General Education performance indicators, students:

a. analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures

b. in performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others'.

Grades PreK – 2

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea

Students improvise question/answer phrases.

- Students begin singing a song while patsching the steady beat.
- Students pass a stuffed animal or object such as a yarn ball.
- As students become more familiar with the song, teacher varies the call through improvisation.
- Students are then encouraged to "change their notes" (to alter their responses and to create their own).

Suggested Assessment:

- ◊ Using a checklist, teacher records student's ability to match pitch in her/his response.
- ◊ Teacher records student's ability to imitate teacher's new improvisation.
- ◊ Teacher records student's ability to create his/her own answer to the call. See *Assessment in Classroom Music*, NYSSMA, for checklist examples.

Note: Has been used successfully in PreK–K; also meets Standard 1e.

References/Resources

TIPS: Music Activities in Early Childhood, MENC

Prekindergarten Music Education Standards, MENC

TIPS: Teaching Music to Special Learners, MENC

Assessment in Classroom Music, NYSSMA

Additional Instructional Ideas

- ♪ Create a short sound piece.
- ♪ Improvise four measure phrases in turn on pentatonic mallet instruments.
- ♪ Create body percussion composition.
- ♪ Create vocal exploration composition.
- ♪ Explore creative ways to make sounds on classroom instruments.
- ♪ Create sound pieces from nontraditional sound sources (e.g., juice boxes, film containers).
- ♪ Create an instrumental composition that contains two simultaneous parts.

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Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea

Students create vocal exploration composition.

- Teacher expressively reads a folktale that contains several examples of repetitive text (e.g., *Anansi and the Moss-Covered Rock*), adding props to enhance.
- Students name repeated phrases of text (e.g., "Isn't this a strange moss-covered rock?").
- Students (on their own) walk around the room and experiment vocally with melodies that fit the text. They regroup and share their melodies. Teacher notates melodies, using iconic notation that students can understand. (Generally the melodies will be pentatonic.)
- Students select and sing their favorite melodic composition for the text. Process is repeated for all text phrases in the story.
- Teacher writes out selected compositions in standard notation and students use these pieces in a performance retelling the story (after much practice).
- For PreK–K, suggested folktale is *The Lovely Princess*.

Suggested Assessment:

◊ Teacher uses an observational checklist to assess student abilities to create and sing the melodies:

  + Student improvises/sings a melody that is phrase-like and can be easily repeated by self and others.

  ✓ Student improvises/sings a melody that uses the singing voice but may not be easily repeated.

  – Student does not sing a melody but uses a speaking voice instead.

Note: Has been used successfully in grades 1 and 2; also addresses Standard 3a, ELA, and theatre standards.

References/Resources

Anansi and the Moss-Covered Rock, Eric Kimmel

The Lovely Princess, Barbara Andress

Additional Instructional Ideas

- Improvise question/answer phrases (instrumental and vocal).
- Improvise four measure phrases in turn on mallet instruments.
- Create body percussion composition.
- Explore creative ways to make sounds on classroom instruments.
- Create sound pieces from traditional and nontraditional sources (e.g., juice boxes, film containers).
- Create an instrumental composition that contains two simultaneous parts.

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Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1b

Sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea

Students perform a familiar song at a variety of dynamic levels and/or tempos.

- Students sing within age-appropriate limited range, using a healthy head voice (*d-a*, and later *d-d'*).
- In grades 1 and 2, students learn "Paw Paw Patch," and in PreK-K they learn "Teddy Bear." Teacher addresses healthy posture, diction, and good breathing technique (calm, quiet, and open breath).
- Students play the game "Find the Key!" (Any object may be used.) One student leaves the room while another student hides the key. For grade 2 this might be anywhere in the room; for PreK–1 it might be behind a friend in the circle. Part of key must be visible.
- When student reenters, class sings the song at a variety of dynamic levels to help student find the key—loud if student is close to it, soft if student is far from it. Game continues until the key is found.

Suggested Assessment:

◊ Teacher uses a simple rubric to assess student ability to match pitch within the given song:
  + Student matches pitch throughout most of the song.
  ✓ Student uses a singing voice but does not match pitch consistently.
  – Student uses speaking voice.

◊ Students with special needs communicate understanding through nonverbal/visual cues.

◊ Teacher notes the student response to dynamic changes on a checklist.

Note: Has been used successfully in grade 2 and is adaptable for PreK–1; also addresses Standard 3b.

References/Resources

"Teddy Bear," *Musical Growth in the Elementary School*, 5th ed,, Holt, Rinehart & Winston

"Paw Paw Patch," *Music for Fun, Music for Learning*, Lois Burkenshaw

Additional Instructional Ideas

♪ Demonstrate singing versus speaking voice.
♪ Perform music in a variety of meters.
♪ Perform an ostinato with a familiar song.
♪ Sing a simple two-part round.
♪ Demonstrate the ability to maintain a steady beat in a variety of locomotor and non-locomotor ways.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1b

Sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea

Students perform a familiar song in a variety of tempos and/or dynamic levels.

- Teacher uses a song like Doug Nichol's "Fireman, Fireman" in a game format.
- Teacher divides the class into four teams (in columns), each with a leader who faces the group.
- Student groups sing the song together with the counting section performed as follows: Step on "1, 2, 3," pat on "4, 5, 6," clap on "7, 8, 9," snap on "10, 11, 12." Each group of three numbers is performed by different teams.
- Teacher changes tempo with a short interlude as teams rotate their leaders.
- Students perform song in the new tempo.
- Suggestions for extending the lesson include:
  - Highlight the climbing pitches of the counting section by placing each team at a different level (on floor, in chairs, standing, standing on boxes or chairs).
  - Substitute body percussion with four groups of classroom instruments, each set having higher pitches than the one before it.

Suggested Assessment:

◊ Using a checklist, teacher notes that:
  + Student is consistently able to perform group's part at the correct time and tempo.
  ✓ Student is usually able to perform group's part at the correct time and tempo.
  – Student is unable to perform group's part at the correct time and tempo.

Note: Has been used successfully in grade 1; is also appropriate with grade 2.

References/Resources

Nichol's Worth, Doug Nichol

Additional Instructional Ideas

♪ Sing in tune within age-appropriate limited range, using a healthy head voice (*d-a*, later *d-d'*).
♪ Demonstrate singing versus speaking voice.
♪ Perform music in a variety of meters.
♪ Perform an ostinato with a familiar song.
♪ Sing a simple two-part round.
♪ Demonstrate ability to maintain a steady beat in a variety of locomotor and non-locomotor ways.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1c

Read simple standard notation in performance, and follow vocal or keyboard scores in listening.

Instructional Idea

Students perform music, using standard rhythmic notation.

- Students perform a four measure rhythmic phrase (2/4) in several ways as four rhythm cards are rearranged on the blackboard. Each card shows a simple note-rest combination and a symbolic representation of a steady beat.
- Students contribute ideas and add lyrics to the rhythm cards on extra rhythm strips. Suggestion: The words should follow a theme (e.g., spring, Valentine's Day, etc.).
- Students receive their own paper with four preprinted squares to be cut apart for rearranging. Squares have preprinted rhythms and steady beats.
- Students brainstorm words around a theme and assign words to the rhythms, matching each syllable to a note.
- Pieces are performed for the class, then notated on the board. Each student may copy samples on his or her paper.
- As an extension, students create their own two best squares to rearrange; students choose pitches for their piece, given limited choices.

Suggested Assessment:

◊ Teacher uses an observational checklist to note that each student performs own four measure piece with:
  - + Accurate rhythm and a consistent steady beat.
  - ✓ Some accurate rhythms and a steady beat.
  - – Little accuracy.

Note: Has been used successfully in grade 2; also addresses Standard 1a.

References/Resources

Music and You, Second Grade, MacMillan

Additional Instructional Ideas

- ♪ Perform/identify short versus long, using iconic representation.
- ♪ Identify high and low sounds, using iconic representation.
- ♪ Perform music, using staff notation (such as a two line staff).
- ♪ Follow a listening map (nontraditional score) while listening to a selected work.
- ♪ Read and sing melodies in an appropriate range (*sol–mi, sol–mi–la, mi–re–do, sol–mi–do*).

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1e
Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

Instructional Idea

Students conduct and perform a sound composition, appropriately reflecting the conductor's gestures.

- Class discusses and practices holding and playing each rhythm instrument (three to four different classroom instruments such as triangles, egg shakers, hand drums, etc.).
- Class discusses a conductor's role and practices basic cues (start/stop, loud/soft, long/short).
- Each student takes a turn as conductor by starting and stopping each group at his/her discretion as well as adding dynamics (loud/soft) and duration (long/short) where appropriate.
- Students will play rhythm instruments by responding to each student conductor's gestures.

Suggested Assessment:

◊ Teacher assesses by observing student responses to each conductor and each conductor's ability to communicate to the ensemble, noting student response on a seating chart.

Note: Has been used successfully in K–1 and would be appropriate for PreK and grade 2; also addresses Standards 1a and 2a.

References/Resources

Ear Cleaning, R. Murray Schafer

MMCP Synthesis: A Structure for Music Education, Ronald Thomas

MMCP Interaction, Biasini, Thomas, Pognowski

Teaching General Music, Thomas Regelski.

Additional Instructional Ideas

- Demonstrate appropriate performance etiquette (e.g., watching the conductor and maintaining personal space).
- Compose by contributing musical ideas to a student (individual/group) composition.
- Demonstrate appropriate posture, breathing, vowels, and diction in performance.
- Notate original compositions, using manipulatives, icons, and/or simple standard notation.
- Demonstrate appropriate classroom instrument care and technique.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2a

Use classroom and nontraditional instruments in performing and creating music.

Instructional Idea

Students use available classroom instruments (such as Orff instruments or autoharp) to play a harmonic accompaniment with a familiar song.

- Prior experience: Students will have had experience and practice playing a broken bordun steady beat pattern on Orff instruments, using a one chord harmonic pattern.
- Teacher begins lesson by explaining what a persimmon is (perhaps even letting students taste one!) and then tells them they will learn a song that uses the shortened word *simmons* for *persimmons.*
- Teacher sings several verses of "Shake Those 'Simmon Down" (an Alabama folk song) and asks students to predict what else they will be doing when they sing (dancing when the words say "circle left" or "right").
- Students learn to perform the song and dance by rote and imitation.
- Using *As American As Apple Pie* for the instrumental parts, teacher uses body percussion to teach the various instrument part rhythms.
- Students transfer those body percussion rhythms to the instrumental part.
- Students combine instrumental parts with singing and movement for a full performance.

Suggested Assessment:

◊ Using an observational checklist, teacher assesses student's ability to play a steady beat accompaniment for a one chord song:
  + Grade 2 student maintains steady beat with a broken bordun pattern with the tonic occurring on the strong beat. Grade 1 student maintains steady beat with a chord bordun pattern.
  ✓ Grade 2 student often maintains steady beat with a broken bordun. Grade 1 student often maintains steady beat with a chord bordun but at times loses sense of beat.
  – Student is unable to maintain steady beat.

Note: Has been used successfully in a multiage class of grades 1 and 2; also addresses Standards 1b and 4a.

References/Resources

"Shake Those 'Simmon Down," *As American As Apple Pie*, arr. by Jeff Kriske and Randy DeLelles

Monkey Business: The Body Rondo Book, Jim Solomon

Additional Instructional Ideas

♪ Use classroom and nontraditional instruments to keep a steady beat.
♪ Use musical instruments to represent characters, actions, or ideas in a story.

Standard 2: Knowing and Using Arts Materials and Resources

PreK–2

Performance Indicator 2b

Construct instruments out of material not commonly used for musical instruments.

Instructional Idea

Students create pitched and non-pitched instruments out of nontraditional instrument materials such as coffee cans, shoe boxes, and soda bottles.

- Students discuss differences between the families of instruments and how they make sound.
- Teacher demonstrates and/or has students play instruments in each of the families.
- Teacher directs students to build an instrument at home from one of the instrumental families, using any material. During class, students peruse books that show instruments from around the world and explain how to build various instruments. (A library of multiple copies is useful.)
- Teacher presents a simple rubric showing expectations for receiving grades and clarifying the project to students and parents.
- Students present their instrument to the class and as they do, name the represented family.
- Students use their instruments to accompany a familiar song.

Suggested Assessment:

For an "Exceptional" rating:

- Instrument shows evidence of student's having used at least four of the books available for classroom research.
- Instrument sound is clear with a timbre that matches the acoustic instrument for which it is named; instrument possesses good dynamic capabilities.
- Instrument is artistically decorated and construction is sturdy.
- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs.

For a "Very Good" rating:

- Instrument shows evidence of student's having used three of the books available for classroom research.
- Instrument sound is similar to commercially produced acoustic instrument and can easily be heard by the class.
- Instrument is decorated and can hold up to several uses.
- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs.

For a "Competent' rating:

- Instrument shows evidence of student's having used two of the books available for classroom research.
- Instrument produces a soft sound that does not resemble a commercially produced instrument heard by the class.
- Instrument has no decoration and is of fragile construction.
- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs.

Anything else is considered "work in progress."

References/Resources

Indian Tribes of North America, Joseph Sherman

Myth, Music and Dance of the American Indian, Ruth DeCesare

Make Mine Music!, Tom Walther

Eyewitness Books—Music, Neil Ardley

Making and Playing Musical Instruments, Botermans, Dewit, Goddefory

Making Wood Instruments, Dennis Waning

Sound, Noise and Music, Mick Seller

Make Your Own Musical Instruments, Margaret McLean

www.nyphilkids.org

Additional Instructional Ideas

Note: Has been used successfully in grades 1 and 2.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2c

Use current technology to manipulate sound.

Instructional Idea	References/Resources
Students listen and respond to a range of timbres produced by a keyboard synthesizer. • Teacher uses a synthesizer to play short melodies utilizing unusual timbres • Students use pencil and a teacher-prepared ditto to circle the picture that matches the timbre they hear. Picture choices might include a spaceship, a sleeping child, a clown, a ghost, or a set of drums. **Suggested Assessment:** ◊ Students match the synthesizer timbre with the correct picture on the answer sheet. **Note:** As an extension, students cut out the timbre pictures and arrange them in the order they think best accompanies a favorite poem. Teacher will play the student's arrangement of timbres as the children read the poem. Grade 2 students may be able to play their own arrangements. Has been used successfully in grades 1 and 2; also meets Standards 3a and 3b.	*Teaching Music With Technology*, Tom Rudolph.

Additional Instructional Ideas

♪ Create sound compositions, using computer-assisted technology.

Performance Indicator 2d

Identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used.

Instructional Idea	References/Resources
Students visit and/or listen to concerts from local venues and performance ensembles. • Before each concert, students listen to and analyze the musical style of the music to be heard. • Students attend various concerts throughout the year in a variety of venues (e.g., synagogue, church, community bandstand, local orchestra, local coffee shop). **Suggested Assessment:** ◊ After each concert students discuss the performance in a group format and address these questions: What was interesting about the music being performed? How was it different from other music sung in class or heard throughout the year? What style of music did you hear? What was the audience reaction like?	

Additional Instructional Ideas

♪ List places students hear music other than the music room.
♪ Watch a music video clip and identify the function of the music.

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Performance Indicator 2e

Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.

Instructional Idea	References/Resources

Students distinguish acceptable audience behavior in various musical genre settings, in and out of school.

- Teacher discusses with class what is appropriate audience behavior in various settings.
- Class compiles a list or set of drawings of appropriate behaviors.
- Students role-play performer and audience roles. While listening to recorded music, students pantomime performers in various performance settings (rock concerts, formal concerts, sing-along, jazz, out-door, dinner theater, etc.).
- Nonperforming students are directed to role-play the audience, behaving in a culturally appropriate manner.

Suggested Assessment:

◊ In subsequent live and contrived situations, teacher assesses student's ability to behave appropriately as a member of an audience by using checklists derived from class-compiled lists, which are completed by the music teacher or the supervisory teachers in large group situations.

Additional Instructional Ideas

♪ Respond to peer performances in class with appropriate audience behavior.
♪ Respond and behave appropriately in an assembly format.

Performance Indicator 2f

Discuss ways that music is used by various members of the community.

Instructional Idea	References/Resources

Students respond to music-related presentations by community members.

- Prior to the performances, teacher leads a discussion to assist students in developing questions to ask each performer (e.g., Why do you play this instrument? How did you learn to play this instrument? What is your favorite part of playing this instrument?).
- Teacher provides students with musical presentations by community members, school staff, high school students, parents, etc.
- Students compile the answers to these questions from all performances and compare.

Suggested Assessment:

◊ Teacher observes and assesses student participation in comparison discussion:
  + Participates/verbalizes observations eagerly during discussion.
  ✓ Participates/verbalizes observations with some prompting.
  – No contribution was made to discussion.

Note: Has been used successfully in grade 2, but is easily adapted for younger students; also addresses Standard 2e.

Additional Instructional Ideas

♪ Brainstorm a list of individuals known to students who are involved in music.

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Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3a

Through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'.

Instructional Idea | **References/Resources**

Students critique a live music performance.

- Prior to performance, classroom teachers discuss the aspects of an upcoming performance.
- Students attend an elementary choral concert.
- Following the performance, students have a guided discussion to answer questions developed by music teacher. For example:
  Did the chorus members watch the conductor:
  - Throughout the entire performance?
  - Throughout most of the performance?
  - Very little during the performance?

  Could you understand:
  - Most of the words of the songs?
  - Some of the words of the songs?
  - Very few of the words of the songs?

Suggested Assessment:

◊ Teacher assesses students on the basis of their participation in discussion and their ability to verbalize (or otherwise note) what they saw and heard.

Note: Has been used successfully in grade 2; also addresses Standard 2e.

Additional Instructional Ideas

♪ Analyze and critique group or individual compositions in student's own class.

♪ Improve the quality of students' playing/singing technique through analysis of their own performances.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3b

Describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

Instructional Idea

Students show their understanding of musical elements by using creative movement.

- While listening to a recording such as "Pudding and Popcorn," students use creative movement with scarves to show their understanding of legato and staccato.

Suggested Assessment:

◊ Teacher observes students for long, smooth movements during legato music and short, choppy movements during staccato music, and notes success on a checklist or seating chart.

Suggested Alternate Assessment:

◊ Teacher asks students: Was the music loud/*forte* or soft/*piano*? Students might show contrasting environmental sounds with different instruments (e.g., tympani for thunder and wind chimes for snow).

◊ Teacher asks students: Did you hear one or two parts performing? Students raise fingers to show their answer (one finger for one part, two fingers for two parts).

◊ Teacher tells students: Circle the picture of the instrument that you hear in this piece. (The paper shows pictorial representations for different listening examples.)

◊ Teacher tells students: Choose shapes to represent the form of a song. (For "Twinkle, Twinkle Little Star" students could use circle/square/circle to show ABA form.)

◊ Teacher tells students: Use body motions to represent the form of a piece. (In the song "Sarasponda," students tap steady beat on knees for the A section and on shoulders for the B section.)

References/Resources

"Pudding and Popcorn,"
I.D.E.A.S Musical

We Will Sing!, Doreen Rao

Musical Growth in the Elementary School, Janet Montgomery

TIPS: Music Activities in Early Childhood, MENC

Pre Kindergarten Music Education Standards, MENC

TIPS: Teaching Music to Special Learners, MENC

Additional Instructional Ideas

♪ Verbalize understanding of terms related to basic elements (*melody, harmony, rhythm, timbre, form, style, dynamics*).

♪ Name basic instruments of the orchestra and basic classroom instruments by sight and sound.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3c

Discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre.

Instructional Idea

Students predict high or low pitch on the basis of the size of various instruments' vibrating medium.

- Having worked extensively with Orff instruments and hand drums in their music classes, students engage in a discussion about relative highness or lowness of pitch as it relates to the size of various similar instruments (i.e., comparing hand drum to hand drum and xylophone to xylophone, not hand drum to xylophone).
- Students are directed to explore highness and lowness of pitch on the following classroom instruments:
  - Soprano, alto, and bass xylophones
  - Finger cymbals, rhythm instrument cymbals, suspended cymbal from a drum set
  - Hand drums of various sizes
- After student exploration, teacher gathers students together and has students generate statement that describes how the size of the instrument relates to its pitch. Students will also be encouraged to note that on each of the xylophones they explored, the long bars produce low pitches; they should also note that the shorter the bar, the higher the pitch.
- After students agree that the larger the size of an instrument, the lower its pitch, teacher displays for them a set of recorders (garklein, sopranino, soprano, alto, and tenor).
- Ask students to predict which of these recorders will produce the highest and lowest pitches.
- Teacher demonstrates a familiar song on each of the recorders, using the same finger patterns. Have students assess the accuracy of their predictions.

Suggested Assessment:

◊ Students correctly predict the relative highness or lowness of pitches to be produced on the recorders displayed for them. Each student's progress will be noted on a checklist. See NYSSMA *Assessment in Classroom Music* for checklist examples.

Note: Has been used successfully in grades 1 and 2.

References/Resources

TIPS: Music Activities in Early Childhood, MENC

Additional Instructional Ideas

- ♪ Discuss changes in technique needed to alter timbre and dynamics after experimenting with nontraditional ways to produce sounds on classroom instruments.
- ♪ Explore the voice through musical play and vocal experimentation.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3d

Describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.).

Instructional Idea

Students perform a variety of dances, songs, and musical games with a variety of purposes (e.g., work songs, singing games, lullabies).

- Teacher engage students in a discussion of why people sing. Guiding discussion toward the idea that one reason is enjoyment and fun, leads children in naming singing games they have played (e.g., "London Bridge Is Falling Down").
- Using singing games as a springboard to fun and enjoyment, teacher explains to students how to play various age-appropriate (and melodically appropriate) singing games such as "Circle 'Round the Zero," "Here Comes Sally Down the Alley," "Button, You Must Wander," or "Going to Kentucky."
- Each of these songs could also be used in connection with introduction, presentation, or practice lessons for the following elements: "Circle 'Round the Zero" = finding where high *do* occurs in a melody; "Here Comes Sally Down the Alley" = rhythmic reading of eighth note and quarter note rhythms; "Button, You Must Wander" = steady beat as well as half note rhythms; and "Going to Kentucky" = phrase lengths.

Suggested Assessment:

◊ Students sing songs in tune with healthy head voice (unaccompanied) and play singing games correctly—for enjoyment! Students respond by naming an appropriate context for these songs.

Note: Has been used successfully in grade 2 and can be adapted for all ages; also addresses Standards 1b and 4a.

References/Resources

www.amidonmusic.com
Mary Alice and Peter Amidon

"Circle 'Round the Zero," *120 Singing Games and Dances for Elementary School*, Choksy

"Here Comes Sally Down the Alley," *The Music Book*, Grade 2, Holt, Rinehart & Winston

"Button, You Must Wander," *Just Five Plus Two*

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

Additional Instructional Ideas

♪ Pair musical selections with appropriate settings or functions and discuss relevance in society.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3e

Describe their understandings of particular pieces of music and how they relate to their surroundings.

Instructional Idea

Students describe how emotions can be reflected through their compositions as well as compositions of others.

- Students name, discuss, and perhaps even share songs their parents and grandparents may have used to help them settle down and get ready to sleep at night. Teacher establishes that this type of song is called a lullaby and that families all over the world use their own culture's lullabies for the same reason—to help children settle down and go to sleep.
- As a class, students learn to sing "Hush, Little Baby," including the many verses as found in numerous sources. Students are encouraged to sing in a soft, gentle manner, and may pretend to rock or soothe a baby, a favorite toy, or a small pet, just as a parent/grandparent might have done as they sang to them.
- Teacher encourages a discussion of the types of emotions that parents and children may experience while a lullaby is being sung, and explains how the performance of the song itself mirrors and reflects these feelings.
- Teacher shares the picture book *Hush, Little Baby* and discusses how the artist's illustrations mirror emotions, too.
- On another day, teacher reviews the song and the general idea that lullabies are soft, soothing, gentle melodies used to put children to sleep. Students then listen to another version of the lullaby: "Hush" performed by Bobby McFerrin and Yo Yo Ma. They are encouraged to listen quietly.
- After repeated listening, teacher encourages students to express themselves creatively through selected means (perhaps movement) that will reflect how this music makes them feel. Discuss how the feelings and emotions in this performance differ from those in the way they sang it.

Suggested Assessment:

◊ Students articulate the differences in emotions produced in these two diverse presentations of the familiar lullaby. This articulation could take the form of gesturing, pointing, acting, verbalizing, etc.

Note: Has been used successfully with K and grade 1; also addresses Standard 4a.

References/Resources

Hush, Little Baby, picture book illustrated by Aliki

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

Brahm's "Lullaby"

"Hush," Bobby McFerrin and Yo Yo Ma

Additional Instructional Ideas

♪ Move expressively to reflect the dramatic intent of the composition.
♪ Describe how music makes you feel through verbal and pictorial descriptions.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4a

Identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world.

Instructional Idea

Students perform songs and dances from a diverse representation of world cultures.

- Using the Omaha song "Dance of the Turkeys" along with its story, dance, and drum accompaniment, teacher shows students the shuffle step and teaches the dramatization necessary to enact the story. In future class periods, even spanning several years, the activity is repeated as part of the students' repertoire.
- Students can also sing, play, and move to the first song of *Songs from Gahu*, arranged by Kathy Armstrong.
- Students use suggested instruments in both authentic and simplified versions, as well as basic circle dance movements of West Africa.

Suggested Assessment:

◊ Teacher asks the following questions:
  – Which students are moving and singing simultaneously?
  – Can students verbally describe the celebration that generates the song?
  – Can students accurately sing and pronounce the text?
◊ Teacher uses rubric or checklist to note level of success.

Note: Has been used successfully in grades K–2; also addresses Standards 1b, 3d, and 4c.

References/Resources

Myth, Music and Dance of the American Indian, Ruth DeCesare

Indian Tribes of North America, Joseph Sherman

Wee Sing Around the World, Pamela Conn Beall and Susan Hagen Nipp

Songs from Gahu, Kathy Armstrong

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

Eyewitness Books—Music, Neil Ardley

Additional Instructional Ideas

♪ Perform American patriotic music and music from the American folk song traditions (e.g., Native American, African American, European American, Spanish American, Asian American, etc.).
♪ Identify and use commonly used instruments found in multicultural repertoire.
♪ Sing songs of world cultures in the language of the countries of origin.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students discuss, move, perform, and listen to classical music.

- Teacher introduces a piece of programmatic music.
- Students discuss the instruments heard.
- Students discuss why specific instruments were chosen for each character/animal/section.
- Teacher continues to expose students to listening examples and has students move expressively to represent each piece.

Examples:

- *Peter and the Wolf*—Teacher introduces short melodic motives to relate to each character. Motives may include name or sound of instrument that represents each character. While teacher reads a version of the story, students respond by singing the motive when the character is mentioned.
- *Carnival of the Animals*—Students create movements to express the animal they are hearing. Students should be encouraged to vary their body movements while listening to the same movement.
- "In the Hall of the Mountain King" from Grieg's *Peer Gynt Suite*—Teacher chooses groups of students to represent the characters in the story (Peer Gynt, trolls, etc.). Use a very long, twisting, curving path of masking tape on which children enact the story. Students show the steady beat and changes in volume, tempo, and emotional content through body language.

Note: Has been used successfully in PreK–2.

References/Resources

Peter and the Wolf, Prokofiev

Carnival of the Animals, Saint Saens

Peer Gynt Suite No. 1, Grieg

Additional Instructional Ideas

♪ Use dramatization and creative movement to remember the titles of classical and jazz works.
♪ Use rhythmic speeches or simple songs to retain titles and composer names.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students discuss, move, perform, and listen to jazz music.

- Students listen to portions of Ella Fitzgerald recordings of "Tisket, a Tasket" and "Old MacDoodle Had a Band."
- Review with students the basic elements of jazz rhythms (accents, short vs. long, syncopation). Also review the various instruments used in jazz music.
- Listen for the jazz rhythms and instruments in the recording as you listen a second time.
- For grades 1 and 2, perform a small section of David Elliot's arrangement of "Old MacDoodle Had a Band."
- For PreK–K, perform "Old MacDonald Had a Farm" and switch the animals to instruments. Then, actually play the different instruments.

Example:

Old MacDonald had a band, e-i-e-i-o.
And in his band he had a drum, e-i-e-i-o.
With a (*tap*, *tap*) here and a (*tap*, *tap*) there.
Here a (*tap*), there a (*tap*), everywhere a (*tap*, *tap*).
Old MacDonald had a band, e-i-e-i-o.

- Students can also suggest instruments to sing and imitate, and then sing in a call-and-response format with teacher (teacher can add syncopation and accents as students improve).

Suggested Assessment:

◊ Students suggest appropriate jazz instruments.
◊ Students sing appropriate jazz style in call-and-response format.
◊ Students show rhythmic comprehension through correct singing and playing.

Note: Has been used successfully with grades 1 and 2, and can be adapted for PreK–K; also addresses Standard 1b.

References/Resources

Ella Fitzgerald's Greatest Hits

"Old MacDoodle Had a Band," arr. by David Elliot

TIPS: Teaching Music to Special Learners, MENC

TIPS: Music Activities in Early Childhood, MENC

Pre-Kindergarten Music Education Standards, MENC

Additional Instructional Ideas

♪ Use dramatization and creative movement to remember the titles of classical and jazz works.
♪ Use rhythmic speeches or simple songs to retain titles and composer names.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4c

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

Instructional Idea

Students identify music that reflects specific geographic, historical, and cultural traditions.

- Through singing and experiencing songs of diverse cultural backgrounds, students share geographic, historical, and cultural traditions.
- Students echo sing "Tongo" with their music teacher.
- Teacher shares the story of the fishing canoes and the Polynesian fishermen's use of the song "Tongo" to hear the location of the other canoes (e.g., if the echo is loud, the canoe is close—watch out!).
- The canoe motions add an authentic feel to the rhythm and beat of the piece.
- Students can hold rhythm sticks to represent the paddles.
- Other students can wave scarves or large, sheet-size pieces of cloth to represent the water.

Suggested Assessment:

◊ Students describe their comprehension of the cultural context of "Tongo" through accurate movement, correct pronunciation, and verbal description.

Note: Has been used successfully with grade 2. Can be adapted to PreK–2.

References/Resources

Musical Growth in the Elementary School, Janet Montgomery

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

"Tue, Tue," *Wee Sing Around the World*, Pamela Conn Beall and Susan Hagen Nipp

"El Coqui," *Wee Sing Around the World*, A Price Sloan Classic

"Dalzo Hozhoni," arr. by Kesselman, Boosey & Hawkes

We Will Sing!, Doreen Rao

Additional Instructional Ideas

♪ Use photographs, maps, drawings, and other media (Internet) to connect musical examples to diverse geographical and historical settings.

♪ Perform and listen to music indicative of various life celebrations from diverse cultures.

Grades 3 – 4

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea

Students compose a short melody to sing or play on an instrument. (Band, Orchestra, General Music)

- Suggested guidelines include length (e.g., four measures), meter (e.g., 4/4 time signature), rhythms (e.g., quarter notes, eighth notes, eighth rests), pitch sets (e.g., C pentatonic scale), and/or the starting and ending notes.
- Teacher composes the melodic rhythms, including the correct number of beats and rhythms.
- Using the composed rhythm, students improvise on their instrument over the selected pitches until they arrive at a satisfactory melody.
- Students add pitch names to the rhythm notation to complete the melody.
- Students write composition in standard notation on staff paper.
- Technology: Students use notation software such as Finale Notepad to print the melody (optional).
- For students with special needs, other options can be explored for notation such as graphic representations.

Suggested Assessment:

◊ The composition can be assessed according to how well it adheres to the specific guidelines (length, meter, rhythm, etc.). See *Assessment in Classroom Music*, composition rubric, NYSSMA.

Note: Also addresses Standards 1b and 1c.

References/Resources

Composition in the Classroom: A Tool for Teaching, Jackie Wiggins

The Song Writing Kit, Cheryl Lovendar

Assessment in Classroom Music, p. 30, NYSSMA

Braille Music Project, Sigma Alpha Iota music sorority, will lend Braille keyboards

Software: Finale Notepad by Coda Music

Additional Instructional Ideas

- ♪ Improvise contrasting B, C, D sections to a rondo.
- ♪ Compose a simple rhythmic composition.
- ♪ Improvise four beat rhythm patterns in response to teacher's four beat pattern.
- ♪ Imitate phrases in a scat singing or jazz improv style.
- ♪ Record an original piece at home and share with class.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1b

Sing songs and play instruments, maintaining tone, quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinato) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea

Students sing the root tone pattern of familiar songs.

(Band, Chorus, Orchestra, General Music)

- Students sing a familiar two chord song such as "Skip to My Lou."
- All students learn the root tone pattern for the song (e.g., *do, do, sol, sol,* etc.).
- Half of the class sings the melody as the other half sings the root pattern.
- Students play the root tone pattern on any pitched instrument such as an Orff instrument, synthesizer, or autoharp to accompany the singing group. Then they switch.

Band/orchestra adaptation:

- Similar to above but half of the ensemble play the root tones and half play the melody.

Suggested Assessment:

◊ Given a different two chord song, students are able to construct the root tone pattern alone or in a group. Teacher observes the students as they perform the root tone pattern and rates their accuracy.

Note: Also addresses Standards 1a, 1c, 3a, 3b, and 3c.

References/Resources

Music K–8, Vol. II, #5, May/June 2001, pp. 23–25

Arts PROPEL, Harvard Project *Zero*, found in *Assessment in Classroom Music*, pp. 91 and 94, NYSSMA

Jump Right In, Richard Grunow and Edwin Gordon

Additional Instructional Ideas

- Perform songs in major, minor, and other tonalities.
- Perform a two part round.
- Demonstrate proper playing techniques on a variety of instruments in ensemble or classroom.
- Work in pairs to evaluate each other's posture or position for playing and singing.
- Play or sing an ostinato as an accompaniment.
- Perform a phrase with varying dynamics.
- Practice vocal placement in head voice by imitating sirens, slides, whoops, etc.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1c

Read simple standard notation in performance, and follow vocal or keyboard scores in listening.

Instructional Idea

Students read an unfamiliar melody from music notation.

(General Music)

- Teacher places the music notation for a simple round such as "Scotland's Burning," on an overhead or chalkboard.
- Students clap and say the rhythm of the melody, using preferred rhythm syllables.
- Teacher establishes the tonality and marks the resting tone on the staff.
- With teacher guidance, students identify and label the solfège syllables.
- Students sing the melody, using solfège syllables.
- Students sing the solfège syllables, incorporating accurate rhythm.
- Once secure with the rhythm and melody, students sing the round with words.

Suggested Assessment:

◊ Teacher plays the melody on the piano as students follow the score with their finger on the notes. When teacher stops, students point to the last note played. Accuracy may be recorded with a plus or minus.

Note: Also addresses Standards 1b, 1c, 3a, and 3b.

References/Resources

Share the Music, Grade 3
"Frere Jacques"
"Jubilate Deo"
"Scotland's Burning"

Assessment in Classroom Music, p. 94, NYSSMA

Additional Instructional Ideas

- Follow a listening map.
- Track the melody of a short song with your finger as teacher performs.
- Determine in an octavo which part you will sing and where it is notated.
- Notate a short, simple melodic and rhythmic pattern.
- Demonstrate the meaning of a musical term or symbol.
- Locate specific notation symbols in written music and explain/demonstrate their meaning.
- Rearrange scrambled rhythm or tonal patterns from a familiar song into the correct order.
- Perform rhythm patterns in duple or triple meter.
- Perform tonal patterns with solfège syllables.
- Correctly copy a short piece on a staff.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1d

In performing ensembles, read very easy/easy music (NYSSMA Level I-II) and respond appropriately to the gestures of the conductor.

Instructional Idea

Using a simple two-part piece of music, make dynamic and tempo changes not printed in the music and determine whether students respond.

(Band, Chorus, Orchestra, General Music)

- Students sight-read part 1 of a selection such as "I've Lost My Homework." They read through a second time and are advised to watch very closely for changes teacher makes as they perform.
- Teacher begins the piece, conducting the usual dynamics and tempi, and at an appropriate measure indicator (m.11), changes the dynamics to a different level (e.g., *mf* to *pp*). At another section the tempo is changed.
- Teacher continues to make changes in the score.

Suggested Assessment:

◊ Teacher videotapes student responses and the tape is watched in the same session.

◊ Using a teacher-generated checklist based on the NYSSMA assessment guide, each student evaluates his/her own piece.

Note: Also addresses Standards 1b and 1c.

References/Resources

Any octavo on the very easy/easy NYSSMA level

"I've Lost My Homework," Marta Keen

Assessment in Classroom Music, pp. 126–129, NYSSMA

Additional Instructional Ideas

♪ Sight-read a simple eight measure phrase.

♪ Play or sing a chorale while conductor varies the tempo.

♪ Play or sing a scale with note length determined by 2/4, 3/4, 4/4, as conducted by the teacher.

♪ Use consonant sounds to respond to conducting gestures.

♪ Follow a conductor who changes dynamic levels.

♪ Perform a variety of beginning-level repertoire.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

Instructional Idea

Students learn conducting patterns and lead an ensemble in a short piece.

(Band, Chorus, Orchestra, General Music)

Band, Orchestra:

- Students learn basic conducting patterns. As they approach a new piece, they identify the meter and practice the related conducting pattern.
- One section plays while the rest practice conducting.
- Students take turns conducting the entire ensemble or lesson groups.

Chorus and Classroom Adaptations:

- Following similar procedures, students practice conducting for singing or classroom instrumental ensembles.

Suggested Assessment:

◊ Student is videotaped conducting the ensemble, class, or lesson group and the tape is watched.

◊ Using a self-assessment checklist (see sample below), the child evaluates his or her own performance.

	Yes	No
I used the correct conducting pattern.		
I kept the pattern throughout the piece.		
I began with a clear preparation.		

References/Resources

Handbook for Music, Arts PROPEL

Additional Instructional Ideas

- ♪ Conduct a professionally recorded piece.
- ♪ Conduct a recorded concert piece of one's own.
- ♪ Identify community members connected with the music field and interview them.
- ♪ Plan and produce all facets of a student recital.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2a
Use classroom and nontraditional instruments in performing and creating music.

Instructional Idea	References/Resources
Students improvise a melody on instruments. (Band, Chorus, Orchestra, General Music)	*Major and Minor*, Jamey Aebersold

- Students have knowledge of some major scales from prior experience.
- Using Aebersold CD (Concert B flat eight measure progressions), students play *do-sol* in Concert B flat together, on simple rhythm patterns.
- Using those pitches, students:
  - Choose one pitch and improvise different rhythms on that pitch (with CD) four measures long.
  - Discuss home tone or tonic.
  - Improvise using *do* and *re*, ending on home tone, four measures long.
  - Improvise using *do, re, mi,* ending on home tone, eight measures long.
  - Follow process until five pitches are implemented, eight measures long.

Suggested Assessment:

◊ Teacher uses rubric of initial exercise. Checklist of skills include:
  - Student uses at least five pitches.
  - Student improvises for eight measures with rhythmic clarity.
  - Student ends on home tone (tonic).

Additional Instructional Ideas

- ♪ Create a composition, using nontraditional instruments such as cans or plastic containers of various sizes.
- ♪ Tap pencils on stands to a rhythmic "layer" piece.
- ♪ Perform a rhythmic piece, using nonpitched percussion.
- ♪ Compose for a group of assigned instruments.
- ♪ Create an accompaniment to a familiar song, using homemade instruments.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3 - 4

Performance Indicator 2b
Construct instruments out of material not commonly used for musical instruments.

Instructional Idea

Students create homemade instruments, using materials found in a kitchen.

(General Music)

- Students sing the African call-and-response song "Hambone" and discuss the idea mentioned in the book that children often used ordinary household items, even a ham bone, as playthings and rhythm instruments.
- Students create homemade kitchen instruments from materials such as pots, pans, spoons, beaters, etc., brought in from home.
- Students explain, verbally or in writing, how the instrument is made, the various sounds it can make, and the different ways it can be played.
- Students play their homemade kitchen instruments as they perform the song "Hambone."

Suggested Assessment:

◊ Teacher takes a picture of the instruments and places photo in student's portfolio.
◊ Teacher records student's performance, using a chart such as the one below:

Music produced	Always	Mostly	Sometimes	
Needs Help				
Clear tones				
A variety of pitches				

Note: Also addresses Standard 4c.

References/Resources

Shake It to the One You Love the Best: Songs and Lullabies from Black Musical Traditions, Cheryl Warren-Mattox

Make Mine Music, Tom Warner

Homemade instruments at www.familyeducation.com

Additional Instructional Ideas

- ♪ Construct a scale from precut PVC pipe and play known songs.
- ♪ Make panpipes from straws.
- ♪ Make bell chimes from suspended flowerpots.
- ♪ Make tambourines from aluminum pie plates and bottle caps.
- ♪ Make a water bottle piano.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2c
Use current technology to manipulate sound.

Instructional Idea	References/Resources
Using a recorded keyboard accompaniment for a familiar song, teacher changes the timbral qualities at different times when the children rehearse the song.	*Assessment in Classroom Music*, NYSSMA

(Band, Chorus, Orchestra, General Music)

- Students discuss the difference in the mood of the piece for each different timbre.
- Students discuss the changes in the accompaniment with various timbres (bell sounds, string sounds, vocal timbres, synth sounds, and different decay times).
- Students list the timbre sounds that were easy to perform with and those that were difficult to perform with, and tell why.

Suggested Assessment:

◊ Teacher determines the understanding of timbre through a writing sample that addresses questions such as:
  - When you hear the steel drum sounds, was it easy to sing with the accompaniment? Why or why not?
  - Did the ability to sing along change when it was switched to celesta? Why or why not?
  - Which timbre was easier to sing with?

◊ Teacher uses writing rubric in NYSSMA's *Assessment in Classroom Music*.

Additional Instructional Ideas

♪ Tape record a practice session.
♪ Manipulate sounds on a keyboard to alter an accompaniment's timbre.
♪ Record a piece while sight-reading; record same after a week of practice and compare.
♪ Use an electronic tuner.
♪ Use a keyboard (synthesizer) to manipulate timbres of a composition.
♪ Use simple notation programs like Finale Notepad.
♪ Use a microphone with reverb to manipulate vocal sound.
♪ Listen and analyze various timbre changes to be used as accompaniments to a performance piece.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2d
Identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used.

Instructional Idea

Students identify the various settings in which they heard music on their summer vacations.

(General Music)

- As a class, students compile a list of all the times and places that they heard music on their summer vacations (e.g., visiting an amusement park, singing around a campfire at the beach, etc.).
- Students select one setting to illustrate with a drawing.
- Students add a caption that begins "On my summer vacation, I heard music...."

Suggested Assessment:

- Students listen to musical examples and choose an appropriate setting and explain why it is a good match.
- Teacher adapts writing rubric ideas in *Assessment in Classroom Music.*
- Teacher uses additive checklist, awarding one point for each criterion that is met satisfactorily. Criteria are:
  - The student followed all directions and completed the task.
  - The picture clearly illustrates a musical setting.
  - The caption identifies the musical setting.
  - The drawing is done neatly and with adequate detail.

References/Resources

World of Music, *Music Connections*, and other music series

Assessment in Classroom Music, NYSSMA

Additional Instructional Ideas

- List media sources (radio, movie, TV, computer, etc.) where music can be heard.
- Contrast the music a baby might listen to during the day with the music he/she listens to at night.
- Complete a chart listing every time music is heard during a given time period and what was heard.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2e

Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.

Instructional Idea

Students compare and contrast expected audience behavior in various musical settings: listening to a school concert in an auditorium; seeing a marching band in a parade; listening to music in a church or synagogue; etc.

(General Music)

- Students list possible audience responses, such as applauding, stamping, cheering, remaining silent, etc.
- Using a matrix, students put a check mark in each box where that response would be appropriate, and discuss.
- Students develop audience behavior guides for each event and translate information to sentences such as, "When we hear a marching band, we can...."
- Students apply audience standards to a musical performance seen on a class field trip.

Suggested Assessment:

◊ Students assess own behavior and class behavior after a performance by measuring it against criteria such as applause at appropriate time, focus and attention, other appropriate responses for the setting.

References/Resources

Music Connections series, teacher resource guide

Sample matrix:

	School Concert	Marching Band	Church/Synagogue
Clapping at end	+		√
Clapping anytime	√	+	
Remaining silent			+
Cheering		+	-
Stomping			

Key:
+ = yes
√ = maybe, explanation requested
- = no

Additional Instructional Ideas

♪ Take a field trip to hear a concert and note audience behavior.
♪ Use a graphic organizer to compare appropriate audience behavior in two different settings.
♪ Draft letter to parents outlining optimal behavior at upcoming concert.
♪ Develop criteria to rate acceptable behavior at various musical events.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2f
Discuss ways that music is used by various members of the community.

Instructional Idea

Students design an autobiographical portfolio cover that expresses the way music is an important part of their lives.

(Band, Orchestra, Chorus, General Music)

- Students write the required information (name, homeroom, teacher, title) on the front of a large manila envelope or other designated cover sheet for a process portfolio in music.
- Students decorate the cover with pictures that reflect their own interests in and/or knowledge about music (e.g., things they enjoy doing, instruments they play, and knowledge they have about music).
- Students explain in writing how the pictures on the portfolio cover express the ways music is an important part of their lives.
- The paragraph should include an explanation of:
  - What the pictures or music symbols are.
  - Why these pictures were chosen for the cover.
  - What the student's favorite things about music are.

Suggested Assessment:

◊ Teacher develops criteria for a writing rubric, including elaboration and detail, sentence structure and syntax, insight and logical organization of the written reflection.

References/Resources

101 Bulletin Boards for the Music Classroom, Sheryl Launder

Community members involved with music

Additional Instructional Ideas

- Construct a bulletin board of people making music in their lives.
- Construct a graph depicting how music is part of classmates' lives.
- Discuss in class the role of band, chorus, orchestra, etc., in the school and community.
- Discuss the use of music in the media.
- Interview two people and list ways that music affects their lives.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3a

Through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'.

Instructional Idea	References/Resources
Students develop and use criteria for evaluating their own performance and that of others. (Band, Chorus, Orchestra, General Music) • With teacher input, students choose criteria appropriate for the specific selection (tone, intonation, etc.). • Students rehearse and record the selection. • Students and teacher complete the evaluation form after listening to the recording. • Students rehearse again, using suggestions from the evaluation. • Students perform, using suggestions from the evaluation. **Suggested Assessment:** ◊ Teacher tapes the selection at the beginning of the rehearsal and again at the end. Students listen to the tape and compare performances, and then list three things they did well and three things they still need to work on. ◊ Students compare their findings with the teacher's evaluation, and discuss where they do and do not agree.	NYSSMA evaluation sheets, levels I–IV, for solo/ensemble

Additional Instructional Ideas

♪ Record an individual practice session and identify areas in need of improvement.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3b

Describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

Instructional Idea	References/Resources
Students describe how one musical element can be dominant over others in a selection. (General Music) • Students watch a musical video selection such as the opening sequence of *The Music Man*. • Students discuss predominant musical element and *rhythm*, noting rhythm of the locomotive. • Students discuss rhythm, words, melody, dynamic levels. • Students discuss psychological and social functions of this rap song. • Students watch rap sequence a second time. • Teacher asks students to write down any other elements they hear like timbre, form, etc. **Suggested Assessment:** ◊ Teacher adapts writing rubric ideas in *Assessment in Classroom Music.* ◊ Students do a written description of elements.	*The Music Man*, Meredith Willson *Assessment in Classroom Music*, p. 99, NYSSMA

Title of piece	
Element	Description
Melody	
Rhythm	
Harmony	

Additional Instructional Ideas

- ♪ Identify when the B section begins in a piece with ABA form.
- ♪ Design a linear representation that matches a piece of music.
- ♪ Use musical terms to describe music. Identify rhythmic motives in an appropriate selection.
- ♪ Use a graphic organizer to compare two different versions of the same tune.
- ♪ Identify instruments by sight and sound.
- ♪ Create body movements that reflect the form of a piece.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3c

Discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre.

Instructional Idea	References/Resources
Explain how sounds are produced and changed. (Band, Orchestra, General Music) • In groups of three to six, or in the instrumental lesson group, students experiment with different sounds. • Students record the differences by charting the following: high/low, soft/loud, long/short, deep/thin. • Students determine the source of each instrument's sound: – Vibrating string, produced by a bow or plucking. – Vibrating membrane, by striking. – Vibrating air column, by buzzing lips or reed. **Suggested Assessment:** ◊ Student identifies means to alter sounds from items in second and third bullets.	"Toot, Whistle, Pluck and Boom," Disney Home Videos

Additional Instructional Ideas

- ♪ Discuss and/or demonstrate sound production techniques of classroom instruments, bowed string instruments, wind instruments.
- ♪ Demonstrate crescendo and diminuendo on a single pitch and explain how to accomplish this.
- ♪ Alter pitch and timbre with their voices and describe the changes made.
- ♪ Listen to two people sing the same note and describe similarities and differences in sound.

Performance Indicator 3d

Describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.).

Instructional Idea	References/Resources
Students list places they are likely to hear music (e.g., at a ballgame, at home, in the car, at a movie). (General Music) • Students describe how music is used in that location or at that time (e.g., to signal the beginning of a game, to build excitement, etc.). • Students construct an "oops list" with intentional mismatches (e.g., when we want the baby to go to sleep—we play loud, fast, lively music). • Students correct mismatches, forming sensible statements. Are there times or places where several different choices are appropriate? What are they? • Students watch "What's Opera, Doc?" without a soundtrack, then with a soundtrack. **Suggested Assessment:** ◊ Students write about the effectiveness of adding the music. ◊ Teacher adapts writing rubric ideas in *Assessment in Classroom Music.*	"What's Opera, Doc?" or any Warner Bros./Looney Tunes cartoon

Additional Instructional Ideas

- ♪ Identify a public venue (e.g., place of worship, county fair, bowling alley, concert hall, stadium) and discuss music you would expect to hear.
- ♪ Describe what musical devices make excitement build in a piece of music.
- ♪ Describe an historic event and discuss the music that might have been appropriate at that time.

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Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3e

Describe their understandings of particular pieces of music and how they relate to their surroundings.

Instructional Idea

Students listen to two contrasting pieces, describing places where they might hear this music and explaining why they would be likely to hear it there.

(General Music)

- Students listen to the theme from *Star Wars* by John Williams, and "Largo" from New World Symphony by A. Dvorak.
- Students compare and contrast the music for differences and similarities in mood.
- Students write a description about each piece and tell where each piece would be appropriate.

Assessment:

◊ Students name the piece.
◊ Students suggest the location, citing a good reason for their suggestion.

References/Resources

"Banana Boat"

"The Star Spangled Banner"

"Take Me Out to the Ballgame"

"Auld Lang Syne"

"Skin and Bones"

"Jingle Bells"

"Sakura," *World of Music* series

A Cry from the Earth: Music of the North American Indians, John Bierhorst

Let's Make Music! Multicultural Songs and Activities: An Interactive Musical Trip Around the World, Turner and Schiff

Additional Instructional Ideas

♪ Link specific music to a cultural event.
♪ Listen to a recorded selection. Predict where it might be appropriately used, and explain why.
♪ Perform folk songs in appropriate style in coordination with social studies work.
♪ Sing songs with appropriate body sounds and movements as accompaniments.
♪ Perform a folk song by memory.
♪ Keep a list of folk songs studied.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4a
Identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world.

Instructional Idea

Students compile a personal repertoire list of the songs they have learned to sing.

(Band, Chorus, Orchestra, General Music)

- Repertoire list includes songs from a variety of cultures including American folk songs, traditional songs from other countries and cultures, spirituals, ethnic songs, and patriotic songs.
- After practicing and performing the songs over a period of time, students sing the songs from memory with correct words and melody.

Suggested Assessment:

◊ Students sing, either individually or in small groups of three or four, while teacher observes their ability to sing the words and melody correctly from memory, applying the following rubric:
  - At level three, student sings the words and melody of the song correctly.
  - At level two, student sings the song with several errors in the words and/or the melody.
  - At level one, student is unable to sing the song.

◊ Adaptation for band and orchestra: Students play from memory a variety of songs from many cultures. To assess, teacher adapts the performance rubric above.

Note: Also addresses Standard 1b.

References/Resources

Get America Singing… Again! and *Get America Singing… Again!*, Vol. 2, Hal Leonard

Additional Instructional Ideas

♪ Play from memory a variety of songs from many cultures.

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Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students develop a listening repertoire of standard classical and blues/jazz selections that they can identify aurally.

(General Music)

- Using the categories symphony, ragtime march, and jazz, students list the musical selections they study in a listening log.

Suggested Assessment:

◊ After repeated listenings, students identify the selections by responding to aural prompts on a written test.

◊ Teacher uses selected response items such as:
Identify the composer of this music (aural prompt):
  - John Philip Sousa
  - George Gershwin
  - Scott Joplin
  - Johann Sebastian Bach

References/Resources

Sample repertoire list:

Little Fugue in G Minor, Bach

Symphony No. 5 in C Minor, First Movement, Beethoven

Rhapsody in Blue, Gershwin

"The Maple Leaf Rag," Joplin

"The Stars and Stripes Forever," Sousa

Nutcracker Suite, Tchaikovsky

"C Jam Blues," Ellington

"Hallelujah Chorus," Handel

Name That Tune, Edmondson

Standard of Excellence, Book 1, Bruce Pearson

"Evening at the Symphony," Feldstein/O'Reilly

Additional Instructional Ideas

♪ Identify a song as being either folk, jazz, or composed (improvised or written down).
♪ Play "Name That Tune" on the basis of known repertoire.
♪ Listen to and compare various forms of jazz music, rock music.
♪ List classical and jazz music you know.
♪ Identify Beethoven's Ninth (Ode to Joy) orchestral version after performing it on an instrument from music in the lesson books.
♪ Perform piece such as "Evening at the Symphony" and identify location of classical themes.
♪ Perform "Operation Opera" and identify composers and operas.

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Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4c

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

Instructional Idea

Students identify the cultural, geographic, and historical backgrounds for the music they perform in class or ensemble.

(Band, Chorus, Orchestra, General Music)

- Students use various sources to answer questions on a teacher-constructed research worksheet about the music they are studying.
- Students present the results of their research to the class, ensemble, or audience, using a variety of oral and written forms such as oral reports, posters, charts, skits, computer slide shows or PowerPoint presentations.

Suggested Assessment:

◊ On a teacher-constructed test, students are asked, for example, to: show on a map where the music they performed originated; identify the language of the music they performed; place a pin on a teacher-constructed timeline, identifying the historical period in which the music was written.

◊ For students with special needs, alternate assignments based on the cognitive abilities of the student should be used.

References/Resources

Strictly Strings, James Kjelland

Fiddlers Philharmonic, Andrew Dabczynski

Standard of Excellence, Bruce Pearson

Harriet Tubman, Sharetha Music, Grade 5

Meet the Great Composers, book/CD, Hinson and Montgomery

Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought), Kathleen Krull

Teaching Music Through Performance in Beginning Band, Richard Miles

For band:
"Anasazi," John Edmondson

http://raysweb.net/canyonlands/pages/anasazi.html

Additional Instructional Ideas

- ♪ Compare and contrast lives of three different composers in three major stylistic periods.
- ♪ Play folk tunes in the lesson book and locate the country of origin on a world map.
- ♪ Sing a song of historical importance and write/discuss its significance.
- ♪ Identify the cultural, geographic, and historical backgrounds for the music performed in class or ensemble.

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Grades 5 – 6

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

Grades 5–6

Performance Indicator 1a
Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements.

Instructional Idea

Students compose a simple melody; length (e.g., 2, 4, 8, 12 measures) is dependent on student ability.

(Band, Orchestra, General Music)

- Students write out the notes of a scale. These notes may be used in their melody.
- Time signature will be 3/4 or 4/4.
- Students must use at least three different rhythms.
- Melody must end on the first note of the selected scale (high or low).
- Music notation must be accurate. Teacher provides rules for music notation (teacher-generated sample sheet with examples of notes, stems, key signatures, etc.) and supplies other materials, such as staff paper and scale sheet.
- Each student performs his or her composition.

Suggested Assessment:

◊ Teacher uses score sheet/rubric, awarding points for proper execution of each of the above steps.

Note: Also addresses Standards and 1c.

References/Resources

Activities in Musical Composition, Carole M. Swope

Music Connection, Grade 5, Silver Burdett

Additional Instructional Ideas

♪ Demonstrate understanding of time signature and appropriate rhythms by composing simple rhythmic or sound compositions.
♪ Compose a melody for an age-appropriate poem, using standard notation.
♪ Create a simple melody over a melodic or rhythmic ostinato.

Standard 1: Creating, Performing, and Participating

Grades 5–6

Performance Indicator 1b

Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.

Instructional Idea

Students perform an unfamiliar melody from notation.

(Band, Chorus, Orchestra)

- Students are given a level-appropriate eight bar melody suitable for their instrument or voice.
- Students make "mental notes" as the teacher, using guided questioning, draws attention to key signature and time signature.
- Students play the scale (or sing, using solfège) to establish tonality and familiarity with accidentals.
- Given the desired tempo of the piece, students may be directed to audiate (and/or finger or bow) challenging rhythmic or melodic spots.
- After a specified period of time, the student performs the piece, executing accurate notes, rhythms, articulation, and dynamics.
- Parts may be enhanced or simplified on the basis of student ability and/or needs.

Suggested Assessment:

◊ Teacher develops checklist/rubric with points designated for various levels of accuracy of notes, rhythms, articulation, and dynamics. (See resources for sample performance event assessments.)

Note: To adapt for classroom music, use an Orff orchestration. Also addresses Standard 3c.

References/Resources

Assessment exercises from *Accent on Achievement*, John O'Reilly band series

Essential Elements: Comprehensive String Method, Michael Allen, Robert Gillespie, and Pamela Hayes

Strictly Strings, James Kjelland

All For Strings, by Robert Frost

As American As Apple Pie, Jeff Kriske and Randy DeLelles

Jump Right In, Instrumental Series, Grunow and Gordon

We Will Sing!, Doreen Rao

Lifeline for Children's Choir Directors, Jean Ashworth Bartle

Tools for Schools: Improving Student Achievement Through the Arts, NYSED

Additional Instructional Ideas

- Perform a round or canon, using accurate notes, rhythms, articulation, and dynamics.
- Understand how to use a fingering chart and how to look up unfamiliar notes; apply the understanding to new music.
- Demonstrate good tone individually and in a group, using proper breathing, posture, and vowel production.
- Sing or play an ostinato as an accompaniment.
- Select appropriate classroom instruments and use them to accompany songs of various styles and genres.

Performance Indicator 1c

Improvise short musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea

Students improvise a four measure melody.

(Band, Chorus, Orchestra)

- Student selects and plays a major scale. Using familiar songs such as "Row, Row, Row Your Boat" and "Twinkle, Twinkle Little Star," student identifies the use of scale steps one and five to establish tonality.
- Attention is drawn to ending the melody on scale step one.
- Teacher plays short melodic patterns or phrases to help students generate their own phrases. Similarly, rhythmic patterns are generated to help students stay within the four measures.

Variations:

- Teacher uses a pentatonic scale.
- Teacher sequences a simple ostinato pattern. Students take turns improvising over the ostinato (pentatonic, major, minor).
- Teacher sequences a four measure chord progression and plays a model melodic pattern or phrase. Improvisations may be as basic as rhythmic pattern on roots.
- Teacher records or sequences a four measure drum part over which a student improvises melody as above.

Suggested Assessment:

◊ Teacher designates the key. Student improvises a four measure melody.

Assessment/rubric may be based on the following criteria:

- Student uses the notes of the scale.
- Melody ends on first scale step (high or low).
- Melody is four measures long.
- Melody has four beats per measure.

Note: Also addresses Standards 1a, 1e, and 3a.

References/Resources

Jump Right In, Instrumental Series, Grunow and Gordon

How to Play Jazz and Improvise, Jamey Aebersold

Nothin' but the Blues, Jamey Aebersold

Jazz Philharmonic, Randy Sabien and Bob Phillips

Improvising Violin, Julie Lyonn Lieberman

Additional Instructional Ideas

♪ Improvise two measure call-and-response patterns.
♪ Improvise a pentatonic melody four measures long.
♪ Improvise a B section to contrast with an A section, creating a simple ABA piece.
♪ All students play or sing A; groups or individuals improvise sections B, C, etc., alternating with A to create a rondo.

Standard 1: Creating, Performing, and Participating

Grades 5–6

Performance Indicator 1d
In performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor.

Instructional Idea

Students understand and respond appropriately to the gestures and interpretation communicated by the conductor.

(Band, Chorus, Orchestra)

- Students perform an appropriate chorale for warm-up.
  - Students disregard any expressive markings in the printed music.
  - Conductor makes many variations in tempo, dynamics, and style.
  - Students respond solely to gestures of conductor.
  - Chorale is repeated two or three times as conductor varies tempo, style, and dynamics.

Choral Adaptation:

- Teacher introduces a new piece of music, such as "Where Go the Boats."
- Students determine the key and solfège syllables of the first section.
- They review as a group and mark it in their scores or on overhead.
- When given the key tonality and starting pitch, students sight-sing, using the solfège syllables. (This may be done in short segments over the course of several rehearsals.)
- Add text, phrasing, vowel formation.

Suggested Assessment:

◊ Teacher adapts NYSSMA major sheet for assessment purposes.

Note: Also addresses Standards 1b and 3c.

References/Resources

Chorales from back of *Accent on Achievement* Lesson Books, Levels 1 and 2

Chorales from *Foundations for Superior Performance*, Richard Williams

Voice-appropriate literature such as "Where Go the Boats," R. Evan Copley

Tools for Schools: Improving Student Achievement Through the Arts, NYSED

Additional Instructional Ideas

♪ Learn a new piece of choral music by sight-reading on solfège syllables.
♪ Read appropriate warm-up chorales for band or orchestra.
♪ Use student conductors to direct the ensemble.

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Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

Instructional Idea

Students experience different roles in a small ensemble.

(Band, Orchestra, General Music)

- Teacher introduces a level-appropriate chamber piece or rhythm composition score and assists students in learning their individual parts.
- Through guided questioning, students identify the roles that may be used in small ensemble performance.
- Students enact the roles (setting tempo, beginning piece, etc.) as they practice the piece and suggest strategies for improvement.
- Students videotape final performance.
- To adapt for students with special needs, parts may be highlighted or enlarged for easier reading.

Suggested Assessment:

◊ Teacher creates a checklist, set of multiple choice questions, or rubric addressing the proper execution of identified roles.

◊ Students select one of the many diverse roles associated with a professional orchestra and write an essay that includes discussion of educational background or training necessary for the role, obstacles and attributes of the role, and projection of the role's future.

◊ Students create a chart that identifies the many roles and functions of the individuals involved in the presentation of a concert. Chart may include: composer, performer, conductor, publisher, music librarian, soloist, stage manager, personnel manager, concertmaster, principal chairs, public relations personnel, sound engineer, recording engineer, general manager, administrators, music critic, instrument repair person, piano tuner, etc.

Note: Also addresses Standards 1b and 3c.

References/Resources

Music appropriate for level and instrumentation of the ensemble, *Accent on Achievement*, Yamaha

Monkey Business: The Body Rondo Book, Jim Solomon

Videotapes of the lives of composers

Videotapes of the lives of performers

Personal contact: sound engineer at a radio station, critic for local paper, etc.

Additional Instructional Ideas

♪ Experience reading and performing a part in a small ensemble score.
♪ Perform in small chamber ensembles without the aid of the teacher/conductor.
♪ Critique music of one's own or of others, and offer suggestions.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

Performance Indicator 2a

Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

Instructional Idea

Students explore the timbres of instruments.

(General Music)

- Teacher introduces class to "Spring Song," a four part round. Each phrase is taught, and then phrases are combined. Teacher divides the class into two or more groups.
- Once they are secure with the song, teacher introduces a simple chordal bordun on xylophones, metallaphones, electronic keyboards, or other available instruments.
- The accompaniment is combined with the round for performance.
- Students audiotape the performance.
- Teacher or students select a descriptive story or poem. Action words are identified and replaced with musical sounds, traditional and/or nontraditional, modeled by the teacher. Students create their own improvised sound for the word(s). The story is reread with the musical expression played after each word. The story is reread again with the musical expression played in place of the selected word(s).

Suggested Assessment:

◊ Teacher uses rubric reflecting the:
  - Selection and use of instruments to enhance the song, story, or word.
  - Appropriateness of musical expression or accompaniment.
  - Performance accuracy.

◊ Teacher uses observational checklist:
  + Plays accurately with steady beat.
  √ Either plays accurately or maintains a steady beat.
  – Unable to play accurately or maintain a steady beat.

Note: Also addresses Standards 1a, 1c, 2c, and 3a.

References/Resources

World of Music, Grade 5, textbook and CD, Silver Burdett

Electronic keyboards, tone generators, traditional band and orchestra instruments, xylophones and metallaphones

Nightmares: Poems That Trouble Your Sleep, Jack Prelutsky

"'Twas the Night Before Christmas"

Nursery rhymes

Additional Instructional Ideas

♪ Explore the timbres of traditional and/or nontraditional instruments to accompany songs.
♪ Explore and use sound sources to create or play sound or percussion pieces.
♪ Make judgments about appropriate or effective timbres by experimenting with accompaniments.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

Performance Indicator 2b

Use school and community resources to develop information on music and musicians.

Instructional Idea

Students learn from, and interact/perform with, other musicians in the school and community.

(Band, Chorus, Orchestra)

- Teacher establishes student-to-student mentors for:
  - Practicing with buddies (before or after school once a week).
  - Rehearsing side-by-side.
  - Performing in chamber ensembles together.
  - Learning new styles of music such as jazz/improvisation.
  - Improving county solo audition practice.
  - Developing recruitment and retention programs.
- Fifth- and sixth-grade students can be paired to work with high school students as mentees or with younger students as mentors.
- Additional community resources include: Arts in Education programs, cultural institutions or organizations, staff members in your own school.

Suggested Assessment:

◊ Students perform at a school concert or other function (PTA or BOE meeting, etc.). (Performance may be joint or solo.)

◊ Students prepare a written reflection on the positive aspects or results of the mentorship, including suggestions for improving the mentorship.

Note: Also addresses Standards 1b and 1e.

References/Resources

Master Teacher Profile, Robert Culver

"Choral Cues" (NYACDA newsletter)

"Children's Choral Festivals"

Your local community or youth orchestra

Additional Instructional Ideas

- ♪ High school students become guest artists in the middle or elementary school.
- ♪ Videotape a local artist to introduce and understand new literature and performance style.
- ♪ Participate in a community-based choral/instrumental festival.
- ♪ Participate in an exchange concert with a similar ensemble in another school or system.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

Performance Indicator 2c
Use current technology to create, produce, and record/playback music.

Instructional Idea

Students use computer and/or synthesizer to create a 12 bar blues.
(Band, Chorus, Orchestra, General Music)

- Students improvise a melody over a prerecorded 12 bar blues progression.
- Depending on ability level and available equipment, students input or record (sequence or tape recording) a 12 bar blues progression.
- Students are given several notes (based on ability level) to use for the melody.
- Students practice and perform audiotaping, videotaping, or sequencing final melody.

Suggested Assessment:

- ◊ Teacher develops checklist for use in future assessments to determine if guidelines were met. Examples of checklist items include:
  - Were selected notes used?
  - Was the correct number of phrases used?
  - Was technology used properly?

Note: Also addresses Standards 1a and 1c.

References/Resources

Equipment may include:
Computer
MIDI keyboard
Stereo equipment
Master Tracks Pro
Band in a Box
Freestyle
Tape recorder
Video camera and VCR
Music Minus One series
Prerecorded accompaniment

www.notepad.com
Sibelius

Notation Station by GVOX

Additional Instructional Ideas

- Utilize sequenced tracks of a composition as a rehearsal aid.
- Videotape or audiotape a performance of one's own or of others.
- Use CD accompaniment with lesson book.
- Use prerecorded or sequenced accompaniments for solo or ensemble practice.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2d

Identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role.

Instructional Idea

Students explore music-related careers in their community.

(Band, Chorus, Orchestra, General Music)

- Students invite a parent or community member who is involved in music to school (local radio personality, orchestra member, music minister, software designer, etc.). If the person is unavailable, they watch a video- or audiotape of an interview.
- Interview should address the following areas: personal qualifications, required knowledge or skill, recommended precollege education, recommended college education or training, other helpful experience or interests, future outlook of the career, and audition/interview process.

Suggested Assessment:

◊ Students present their information to the class (in ensembles, perhaps one every few days or week). A rubric or checklist may be used.

Note: To adapt for classroom music, students design a poster about another music-related career. Poster must include information about the career and may be decorated with magazine clippings or drawings. With access to the Internet, students can get ideas from *Careers in Music* on the MENC website. Also addresses Standards 2b and 2f.

References/Resources

Resources: Local musicians, songwriters, TV and/or radio personalities, orchestra members, etc.

Assessment in Classroom Music, NYSSMA

www.menc.org/industry/job/careers/careers.html#pam

www. berklee.edu
Careers in Music

www.berklee.edu/html/dl_main.html
"A Day in the Life of..."

Additional Instructional Ideas

- Explore music-related careers in the community by contacting local arts organizations.
- Develop an awareness of music-related fields by perusing music and media college websites.
- Use the Internet to access information on music-related careers.
- Develop an awareness of music in everyday life by keeping a journal of all music heard over a specified period of time.
- Research the local community-based children's chorus or youth orchestra and attend their concert.

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Standard 2: Knowing and Using Arts Materials and Resources

Grades 5–6

Performance Indicator 2e

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

Instructional Idea

Students respond appropriately to music of various styles and cultures.

(Band, Chorus, Orchestra, General Music)

- A recording of a musical selection or excerpt is played. As students listen, they "think" the answer to questions such as: What ensemble or soloist do I hear? Are the sounds traditional or nontraditional? Is this music formal or informal? Is this music old or new? Where would this music be performed—concert hall, stage?
- Teacher asks what audience participation is appropriate for different kinds of music (e.g., Would you clap after hearing a jazz soloist? Would you remain quiet after hearing concert hall music?).

Suggested Assessment:

◊ Given three musical settings, students write a short constructed response explaining appropriate concert etiquette for each setting.

References/Resources

Concert etiquette guides published by local performing arts organizations

Additional Instructional Ideas

♪ Attend jazz concert given by local high school jazz band.
♪ Learn appropriate concert manners through discussion and participation in school and community concerts.
♪ Learn the dance steps and drumming patterns to music of different cultures.
♪ Compare and contrast the appropriate participatory responses to the same piece of music performed in different settings.

Performance Indicator 2f

Investigate some career options related to their musical interests.

Instructional Idea

Students explore music-related careers. Teachers modify activity depending on resources available (e.g., one computer vs. computer lab, etc.).

(Band, Chorus, Orchestra, General Music)

- Using the New York Philharmonic Kidzone site, nyphilkids.org, students list as many jobs related to the New York Philharmonic as possible. If only one computer is available, teacher navigates through "Musicians' Lounge," "Composer's Gallery," "Instrument Storage Room," etc. as students list the music-related jobs.

Suggested Assessment:

◊ Students write a short constructed response explaining three music-related careers.
◊ Students select one interesting music-related career and describe the characteristics that a person needs to be successful in that career.

References/Resources

Computer(s)
Projection device if available

www.nyphilkids.org

www.berklee.edu
Careers in Music

Additional Instructional Ideas

♪ Visit local recording studio.
♪ Interview a local music critic or composer.
♪ Commission an area composer (colleague, fellow teacher, talented student) to write a piece for your chorus.

Standard 3: Responding to and Analyzing Works of Art Grades 5–6

Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.

Instructional Idea

Students listen and evaluate performances of professional ensembles as well as their own performances.

(Band, Chorus, Orchestra)

- Students listen to a professional recording of one of their ensemble pieces.
- As they listen, students "finger," "shadow bow," or audiate their part.
- Students discuss musical elements they heard such as balance, blend, intonation, articulation, and dynamics.
- The ensemble then practices the piece and addresses the areas that need improvement.
- Students record the piece.

Suggested Assessment:

- ◊ Students listen to their ensemble recording and identify two areas needing improvement in their performance.
- ◊ Using NYSSMA Major Organization Evaluation sheets as a guide, teacher creates an evaluation form that focuses on one or two concepts. In written form students, individually or in small groups, complete and review the evaluations.

Note: Also addresses Standard 3b.

References/Resources

Any level-appropriate band piece that includes a recording such as "Imperium" by Michael Sweeney

"William Tell Overture," *Essential Elements for Strings*, Book I
"America, the Beautiful," *Essential Elements for Strings*, Book II

Choral recording such as Toronto Children's Chorus, Robert Shaw Chorale

Assessment in Classroom Music, NYSSMA

Teaching Music Through Performance in Beginning Band, Robert Miles

Teaching Music Through Performance in Band, Robert Miles

Teaching Music Through Performance in Orchestra, David Littrell

Additional Instructional Ideas

- ♪ Use appropriate music terminology to evaluate performance.
- ♪ Listen and analyze examples of a particular style.
- ♪ Develop a vocabulary to use in critiquing the music that students hear or compose.
- ♪ Compare and contrast musical examples of different styles or periods.
- ♪ Listen to and compare a variety of compositions on the basis of a single literary work, event, or idea.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3b
Use appropriate terms to reflect a working knowledge of the musical elements.

Instructional Idea

Students listen to a recording of their own ensemble performance and evaluate, using musical terms.
(Band, Chorus, Orchestra, General Music)

- Teacher provides a list of the NYSSMA major organization evaluation grading categories.
- Through class discussion, guided questioning, and musical examples, students define the selected items.
- Students listen to a recording of their band, orchestra, or chorus.
- On a 3x5 card, students describe the performance, using basic music terminology from the NYSSMA rating sheets.
- For each piece, they list two positive musical qualities that they hear and suggest two ways that each piece may be improved.

Suggested Assessment:

◊ 3x5 cards are collected and rated according to the teacher's criteria or rubric.
◊ Teacher adapts Critical Listening Rubric or Learning Experience (see appendices).

Note: To adapt for classroom music, use any age-appropriate listening selection such as "In the Hall of the Mountain King." Describe the piece, using accurate and descriptive musical vocabulary. Also addresses Standards 1e, 2e, 3a, and 3f.

References/Resources

NYSSMA major organization evaluation form

"In the Hall of the Mountain King," Edvard Grieg

Assessment in Classroom Music, NYSSMA

Arts Assessment Test Sampler, New York State Education Department

Learning Experience, NYSATL (see page 133 of this guide or www.nysatl.nysed.gov)

Additional Instructional Ideas

♪ Students demonstrate an understanding of music terminology by using it in classroom discussion and/or writing.
♪ Use appropriate music terminology to compare and contrast performances of the same or different pieces.
♪ Use knowledge of musical terms and vocabulary when listening to music.
♪ Critique a musical performance, using a prescribed set of musical terms and/or elements.

Standard 3: Responding to and Analyzing Works of Art Grades 5–6

Performance Indicator 3c

Demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance.

Instructional Idea

Students use proper posture to enhance performance and to improve tone, intonation, and performance technique.

(Band, Chorus, Orchestra)

- Students practice different techniques to improve posture and tone such as:
  - Stand with legs slightly touching the back of chair. Then sit as if balancing a cup of water on head.
  - Keep head and upper torso straight, as in walking.
  - Look forward.
  - Elbows should not rest on lap.
  - Feet should rest on floor.
- Videotape a performance.

Suggested Assessment:

- Teacher- or student-generated checklist of desired posture and performance categories is used. After a lesson or videotaped performance, students and/or teachers evaluate each category using the following scale:
  4 –consistently demonstrates
  3 –often demonstrates
  2 –sometimes demonstrates
  1 –rarely or never demonstrates
- NYSSMA's *Assessment in Classroom Music* rubric and checklist, pp. 94–99, may be used.

Note: Also addresses Standards 1b and 3e.

References/Resources

"Instruments of the Orchestra" posters

Pictures from the opening pages in most lesson books

Vocal Techniques for the Young Singer, Henry Leck

Teaching from the Balance Point, Edward Kreitman

"Accent on Achievement"

Yamaha Ensemble Books

"Foundation for Superior Performance"

Music Minus One series

The String Player, Phyllis Young

Playing the String Game: Strategies for Teaching Cello and Strings, Phyllis Young

www.nyphilkids.org

Additional Instructional Ideas

- Demonstrate a technique (e.g., correct hand position or relaxed jaw) that will improve tone while playing or singing.
- View a performance (live or on video) of a professional soloist or ensemble, and identify performance aspects that the student may replicate.
- Invite a high school student to class or rehearsal for live demonstration of good and bad tone directly related to posture or technique.
- Describe the physical adjustments needed to execute a particular technique modeled by the teacher or another student (falsetto).
- Make appropriate changes in embouchure to produce a more pleasing tone, and describe the difference in sound and production.
- Demonstrate proper hand positions for playing an instrument.

Standard 3: Responding to and Analyzing Works of Art

Grades 5–6

Performance Indicator 3d

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

Instructional Idea

Students analyze the importance and use of music in their lives and the lives of others.

(Band, Chorus, Orchestra, General Music)

- Students learn several patriotic songs. These may include "America," "America, the Beautiful," "The Star Spangled Banner," "You're a Grand Old Flag."
- Students discuss the historical significance of these musical selections, the history of the American flag, and uses of patriotic music in our culture.
- Teacher introduces a ceremonial song from another culture. Students may listen, sing, perform a rhythmic pattern or ostinato related to the music.
- Through class discussion and guided questioning, students determine the cultural significance of the piece.
- Activity may be extended by discussing similarities and differences in the social function of the music or by interviewing an adult to find out how music has impacted his/her life.

Suggested Assessment:

◊ Students write a paragraph to describe the importance of music in a particular ceremony or event (e.g., Bar/Bat Mitzvah, wedding, parade) they have attended. If possible, an audio example should be included.

◊ As DJ for a patriotic assembly, student chooses three musical selections for the program and explains reasons for the selections.

Note: Also addresses Standards 1b and 4c.

References/Resources

Patriotic recordings

Most music textbook series such as *World of Music*

Get America Singing… Again!
Hal Leonard

Strategies for Teaching,
MENC

Additional Instructional Ideas

♪ Create a musical diary recognizing the use of music in everyday life.

♪ Recognize the use of music in ceremonies (Bar/Bat Mitzvah, wedding, etc.), media, and public places.

♪ Learn a variety of patriotic songs and understand their historical significance.

♪ Analyze the significance and impact of music during war.

Standard 3: Responding to and Analyzing Works of Art Grades 5–6

Performance Indicator 3e

Use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived.

Instructional Idea

Students develop an understanding of sound production as it pertains to instruments and voices.

(Orchestra, Chorus)

In Orchestra:
- Student plucks a string on any instrument and observes the vibration.
- Teacher draws attention to the width differences in the higher and lower pitched strings.
- Students can listen to the carrying quality (distance the sound travels) and observe the vibration of each frequency on a strobe.
- Teacher explains oscillation and the art of tone production involving bow weight, speed and placement of bow, and vibration of the wood.

In Chorus:
- Singers sing and sustain C' on a U vowel, staggering breathing.
- Students *mentally* send their tone to one spot in the room (they select individually).
- They repeat the process three times, sending the tone to three different spots in the room and listening for the changes in sound.
- Students send their tone to all three spots at the same time, again listening for the changes in acoustics.

Suggested Assessment:

◊ Teacher audiotapes a piece or song. Students listen to it and rate themselves in categories (e.g., clarity of tone, projection of tone) by answering questions such as the following: Did I play or sing with a projected tone:
  – Throughout the entire piece?
  – Throughout most of the piece?
  – Through very little of the piece?

◊ Teacher audiotapes the above vocal exercise and has students listen to the tape when they are not singing. Can they hear the difference in the sound?

◊ Teacher tapes a song in rehearsal. As students listen to playback, they rate themselves on each section. For example:
We sang with focused tone:
4 – Always
3 – Most of the time
2 – Some of the time
1 – Never

Note: Also addresses Standards 1b, 1d, 2c, 3a, and 3c.

References/Resources

Teaching from the Balance Point, Edward Kreitman

Principles of Violin Playing and Teaching, Ivan Galamian

The Teaching of Action in String Playing, Paul Rolland

Choral Techniques video by Henry Leck

www.nyphilkids.org
"The Instrument Lab" guide to building simple instruments

Additional Instructional Ideas

♪ Observe vibration to create musical tone and pitch.
♪ Explore aspects that affect tone quality in voices and instruments.
♪ Use voices to experiment with a room's acoustics.
♪ Create simple instruments to explore sound production and projection.

Standard 3: Responding to and Analyzing Works of Art Grades 5–6

Performance Indicator 3f

Use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

Instructional Idea

Students analyze and compare various forms in music and related arts.

(Band, Chorus, Orchestra, General Music)

- Students compare two Impressionistic (or any other period of choice) works—one of music and one of visual art.
- The comparison discussion should include: form, timbre (color), harmony, and style.
- A graphic organizer may be used to document the similarities and differences between the two works of art.

Suggested Assessment:

- ◊ Students generate a list of the similarities and differences between two new works, or write a short essay. See scoring ideas in resources.
- ◊ Students listen to a new selection of music from the period explored, and they analyze a new art work.
- ◊ Students listen to and examine a musical piece. Given two or three works of art, students explain which work they believe most appropriately "matches" the musical example.

Note: Also addresses Standards 3a and 3b.

References/Resources

Impressionistic:
Art by Monet, Manet, etc.

Music by Ravel, Debussy

Classical:
Photograph of the Parthenon

Symphony #40 in G Minor, Mozart

Twentieth century:
"Rite of Spring" and "Untitled Improvisation III," Wassily Kandinsky

Theme and variations:
"Variations on America," Charles Ives

"American Salute," Morton Gould

Art works of Andy Warhol

Assessment in Classroom Music, pp. 94, 99, NYSSMA

www.art.com
art examples of all periods

Additional Instructional Ideas

- ♪ Listen to theme and variations and recognize similar form in the visual arts.
- ♪ Compare the architectural symmetry of the Parthenon to the form of classical music.
- ♪ Compose a simple sound composition to "accompany" a modern painting or sculpture.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 5–6

Performance Indicator 4a

Identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

Instructional Idea

Students explore different cultures through singing, dancing, and playing instruments.

(Chorus, General Music)

- Students learn lyrics and melody of "African Gahu," arranged by Kathy Armstrong.
- Students learn percussion parts on congas, gongkogi, ahatches, or any available percussion instruments.
- Students learn dance movements in cooperation with dance teacher, if applicable.
- After all parts are learned, divide the chorus/class into groups and assign parts for performance.
- In cooperation with the art teacher, students may hand paint fabric to wear as ceremonial costumes for performance or to use in decorating drums.
- Performance is videotaped or recorded.

Suggested Assessment:

◊ Students view video- or audiotape and self-assess, using a teacher-developed checklist of culturally appropriate characteristics.

Note: Also addresses Standards 1b, 2a, 2c, and 4d.

References/Resources

African:
Songs from Gahu, *arr. by* Kathy Armstrong
"Siyahamba," arr. by Doreen Rao

Hebrew:
"Bashana Haba Ah," arr. by Hirsch/Manor

World of Music series, Silver Burdett

The Planet Musician, Julie Lyonn Lieberman

Additional Instructional Ideas

♪ Sing in various languages.
♪ Perform a varied repertoire of world music.
♪ Identify stylistic characteristics in music of various cultures and periods.
♪ Imitate rhythmic and/or melodic elements of various styles and world cultures.
♪ Accompany music of various cultures with appropriate instruments and/or movement.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 5–6

Performance Indicator 4b

Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Recognize and respond to various types and styles of music.
(Band, Chorus, Orchestra, General Music)

Listening Log:

- At the beginning of each class, students enter the room as a selected piece (or excerpt) of music is being played.
- Students document the date, title, composer, and category of the piece being played in their listening log folder.
- Selection should be between three and four minutes in length and can be related to another aspect of the lesson, a composer's birth or death, a particular period of music, etc. Specific information can be listed on the board or computer monitor.
- After selection is finished, teacher asks specific questions related to the piece, including questions about the instruments or voices, style, and period. Share any pertinent information on composer's life.
- Students write a complete sentence about the music in the log.

Suggested Assessment:

- ◊ Students maintain the listening log and use it to answer a brief selected response quiz.
- ◊ Students use the listening experiences and written information from the log to deduce the style, period, or composer of a new piece.

Note: Also addresses Standards 2e, 3a, 3b, and 3d.

References/Resources

Most music textbook series such as *World of Music*

Rockin' Out with Blues Fiddle, Julie Lyonn Lieberman

Jazz Philharmonic, Randy Sabien and Bob Phillips

Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra, Andrew Dabczynski

Additional Instructional Ideas

- ♪ Aurally identify the instruments or ensembles.
- ♪ Become familiar with the style and works of a particular composer or performer (e.g., John Coltrane).
- ♪ Recognize the elements of a particular genre or style.
- ♪ Study various composers or artists and their famous works.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4c

Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

Instructional Idea

Students explore the many uses of music in society and culture today and in the past.

(Chorus, General Music)

- Students learn a spiritual such as "Ezekiel Saw the Wheel." They discuss encrypted messages that may be hidden in the lyrics and the role of lyrics in the escape of slaves along the underground railroad.
- Students learn a work song such as "I've Been Working on the Railroad." Through teacher-directed questions, they discuss the importance of work songs in our history and what their lyrics reveal about the life and times of our ancestors.

Suggested Assessment:

◊ Students compose a simple campaign song for use in school elections.
◊ Students compose (individually or in cooperative groups) a simple four phrase song related to a particular time or event such as the gold rush. This activity may be carried out in conjunction with a social studies unit.
◊ Students are given an unfamiliar spiritual. In groups or individually, they decode the encrypted message and learn the song.

Note: Also addresses Standards 1b, 2e, 3a, 3d, 4a, and 4d.

References/Resources

Get America Singing...Again!, Vols. 1 and 2, Hal Leonard

Assessment in Classroom Music, p. 94, NYSSMA

Presidential Campaign Songs, 1789–1996, Oscar Brand

"Cowboy Songs" on Folkways
www.si.edu/folkways

Video of *Revelations*, Alvin Ailey

Additional Instructional Ideas

♪ Discuss the cultural, social, and political aspects of spirituals, particularly as related to the underground railroad.
♪ Listen to war songs for cultural, social, and political implications.
♪ Sing spirituals and/or war songs.
♪ Recognize the political aspects of songs utilized in political campaigns.
♪ Discuss the cultural, social, and political aspects of ceremonial music.
♪ Identify the cultural and social aspects of folk music prior to the age of radio and television.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 5–6

Performance Indicator 4d
In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea

Students identify the techniques used in different styles and cultures and apply them to their music.

(Band, Chorus, Orchestra)

- Student learns to play (sing) a selected cultural tune.
- Teacher or visiting artist performs the piece (in absence of a performer, an authentic recording is used).
- Through guided questioning, students describe the special techniques used to perform the tune authentically (e.g., shuffle, grace notes, sliding, chunking, col legno, improvisation, jazz or swing style, calypso, theme and variation doodling, reinterpretation of printed notes such as dotted rhythms for eighth notes, delayed note playing, tags, drone).
- Students imitate and practice the special techniques identified and discussed.
- Pieces may be performed at an ethnic festival or interdisciplinary celebration or concert.
- Videotape the performance or practice to evaluate progress.

Suggested Assessment:

◊ Students use the videotape to compare their performance to that of the professional. An individual reflection or rubric may be used to measure the technique. Through teacher-guided questioning, students answer questions about their performance. For example: Did we swing the eighth notes:
  - Throughout the entire performance?
  - Throughout most of the performance?
  - Through very little of the performance?

See resources for teacher-developed rubric ideas.

Note: Also addresses Standards 1b, 2a, 2b, 2c, 3a, and 3c.

References/Resources

Authentic resources such as:
- *Jazz Philharmonic*
- *Fiddlers Philharmonic*
- Turtle Island String Quartet

Kodaly tunes:
Orff tunes - Doreen Hall
Suzuki tune (American folk tunes)

Artists:
Yehudi Menuhin, violin
Irish Folk Music
Mel Bay Publications:
  Scottish
  Swedish
  English

Al Shlosha D'Varim, Allan Naplan

Hine Ma Tov, Lee Kesselman

African Celebration, Stephen Hatfield

"Dodi Li," Nira Chen

"Ae Fond Kiss," arr. by Lee Kesselman

Additional Instructional Ideas

- ♪ Listen, sing, or play a varied repertoire of music from world cultures.
- ♪ Study other cultures for authentic performance practice.
- ♪ Identify cultural music by the special techniques or style used and demonstrated on an instrument or voice.

Grades 7 – 8

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1a

Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements.

Instructional Idea

Students compose a theme with three variations in three class periods.

(Band, Chorus, Orchestra, General Music)

Prior experience: Students will have listened to and discussed theme and variation.

- Teachers lead brainstorming session in which class lists familiar poems.
- Class selects one poem to be the basis for the theme and variation composition.
- Teacher selects a scale to be used to create a theme that accompanies the natural rhythm of the poem.
- Students explore melodic possibilities of each phrase in sequence.

Under the direction of the teacher, students:

- Create a melodic theme to go with the natural rhythm of the text.
- Create accompanying patterns.
- Perform and notate composed theme and accompanying patterns.
- Brainstorm concept of variation elements to vary (meter, tonality, instruments, style).
- Choose which element is to be used for variation.
- Explore ways to vary the theme, focusing on the chosen element.
- Share ideas and together create variation.
- Repeat process for variations two and three.
- Rehearse and perform entire composition.

Suggested Assessment:

- Class listens to an unfamiliar theme and variation and identifies the element being varied.
- Teacher plays a melody that has been composed by the class, and varies one element. Students identify the element and describe how it has changed.

Note: Also addresses Standards 2a and 3b.

References/Resources

"Listening Clues: Marsalis on Form" from *Marsalis on Music* video, Vol. II,

"Variations on America," Charles Ives

"American Salute," Morton Gould

"Simple Gifts," Aaron Copland

Notation software:
Notepad, Coda Music,
www.soundtree.com

Sibelius - Sibelius

Music Time - Passport

Websites:
www.notationstation.net
www.gvox.com

Additional Instructional Ideas

- Write a haiku and compose a melody to which the poem can be sung/played.
- Improvise rhythm patterns on drum/percussion equipment (e.g., drum circle).
- Compose an exercise that could be used for warm-up/sight-reading on the basis of major/minor scales, rhythm patterns, time signatures.
- Rewrite a folk song in a different meter.
- Complete a melody partially composed by the teacher.
- Compose a 12 bar melody based on the blues scale.

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Standard 1: Creating, Performing, and Participating

Performance Indicator 1b

Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.

Instructional Idea

Students perform percussion ensembles from traditional and nontraditional notation.

(Band, Orchestra, General Music)

- Students select an existing score of traditional or nontraditional percussion solo or ensemble. The score could also be newly composed by a student in the class.
- Ensemble types may include:
  - Latin percussion
  - Accessory percussion
  - Concert percussion
  - World percussion
  - Any available sound percussion

Suggested Assessment:

◊ Teacher uses performance rubric based on the following criteria: accuracy of notation reading, technique, tone, rhythm.

◊ Teacher uses NYSSMA percussion evaluation sheet.

◊ An alternative assessment for students with disabilities may include adaptive equipment to enable the percussionist to perform, assistive technology for the visually or hearing impaired, and educational support for students with perceptual difficulties.

Note: Also addresses Standards 1e, 2a, and 3c.

References/Resources

Teaching Percussion, Gary Cook

The New Conga Joy, Bill Matthews

Multicultural Perspectives in Music Education, William Anderson

Percussion Education: A Sourcebook of Concepts and Information, Percussive Arts Society

Music Centennial Edition, Book 6, Silver Burdett

Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra, Andrew Dabczynski

The Fairfield Fiddle Farm Fiddle Book, Charles A. Hall

"Al Shlo Sha," Boosey and Hawkes

"Veni Jesu," Cherubini

"Gloria," Vivaldi

"I Don't Know Why," Dave Riley

Recordings:
Nexus, "Changes"
Nexus, "Ragtime Concert"

Additional Instructional Ideas

♪ Perform (where appropriate) string ensembles, brass ensembles, woodwind ensembles, and harp ensembles from traditional and nontraditional notation.
♪ Use published song collections to sing/play a variety of compositions.
♪ Use folk instruments to accompany songs (dulcimer, autoharp, Orff instruments, etc.).
♪ Notate and perform original compositions, using traditional and nontraditional notations.
♪ Combine performing groups of various levels in concert.
♪ Perform fiddle music for violin, mandolin, and banjo players.
♪ Combine string or wind ensembles with percussion.

Standard 1: Creating, Performing, and Participating

Grades 7–8

Performance Indicator 1c
Improvise short musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea

Students improvise over the 12 bar blues chord progression.
(Band, Chorus, Orchestra, General Music)

- Students listen to 12 bar blues recordings (e.g., "Kansas City").
- Students move/clap to show chord changes and form of 12 bar blues.
- Students speak blues lyrics over 12 bar blues.
- Students echo short rhythm pattern, using instruments, body percussion, or scat syllables.
- Students improvise a one measure response to a rhythm pattern simultaneously and individually.
- Students improvise a one measure melody, using two different pitches; echo each other's patterns.
- Students echo a one to four measure teacher improvisation, using stepwise blues-scale notes.
- Students improvise a one to four measure response to a teacher pattern simultaneously and individually.
- Students play/sing the blues scale, altering the rhythm.
- Students perform 12 bar blues as a class; each student improvises 4 to 12 measures.

Suggested Assessment:

- ◊ Students make positive verbal comments on each other's improvisations.
- ◊ Students write self-reflection on overall activity.
- ◊ Teacher provides educational support to students with special needs by supplying them with teacher-made checklist.
- ◊ Teacher records improvisation session and assesses basic criteria: beat, form, cohesiveness, use of notes of blues scale.

Note: Also addresses Standards 1e and 4b.

References/Resources

How to Play Jazz and Improvise, Jamey Aebersold

Nothin' but the Blues, Jamey Aebersold

The Jazz Ensemble Director's Manual, R. Lawn

Standard of Excellence Jazz Ensemble Method, Dean Sorenson and Bruce Pearson

Jazz Violin, Chris White

Jazz Viola, Chris White

Jazz Cello, Chris White

Improvising Violin, Julia Lyonn Lieberman

Songs using 12 bar blues chord progression:
"Kansas City"
"Rock Around the Clock"
"In the Mood"
"Boy from New York City"
"Sonny Moon for Two"
"Route 66"

Additional Instructional Ideas

- ♪ In a circle, create the sounds of a rainstorm, using body percussion.
- ♪ Improvise an answer to a teacher's question. The class echoes the answer after the teacher repeats the question.
- ♪ Improvise a two measure diatonic blues pattern, using the blues scale. The class echoes the improvisation.
- ♪ Improvise in rondo form with the teacher performing the A section and the students responding with B,C,D,... sections.
- ♪ Improvise in small groups a cohesive composition by creating a related beginning, middle, and ending.
- ♪ Improvise a one or two measure response that answers a teacher call.

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Standard 1 Creating, Performing, and Participating

Grades 7–8

Performance Indicator 1d
In performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor.

Instructional Idea

Students follow a score and identify locations where interruptions/pauses occur.

(Band, Chorus, Orchestra, General Music)

- Teacher plays score on keyboard or plays a recording, inserting interruptions/pauses several times.
- Students follow score while listening (teacher provides appropriate visual or aural modifications for students with disabilities).
- Students indicate verbally or in writing where the playing is interrupted (measure number, score, and/or system).
- Teacher invites student to play band/orchestra piece with interruptions/pauses for others to identify.

Suggested Assessment:

◊ Students correctly identify score locations where playing is interrupted.

Interruption/Pause	Page #	System #	Measure #	Word
1				
2				
3				
4				

Note: Also addresses Standard 2c.

References/Resources

Successful Sight-Singing, Books 1 and 2, Nancy Telfer

"Choral Connections"

We Will Sing!, Doreen Rao

Teaching Music Through Performance, Richard Miles

NYSSMA Manual

Rehearsal Warm-Up for Band, Chorus and Orchestra, Alyn Hein

The Sight-Singer, Audrey Snyder

The Rhythm Reader, Audrey Snyder

Additional Instructional Ideas

- ♪ Identify basic elements needed to begin the process of learning a piece of music (time signature, key signature, repeats, entrances, and releases).
- ♪ Sight-read a moderately easy piece of music from beginning to end.
- ♪ Conduct peers.
- ♪ Practice basic conducting gestures.
- ♪ Perform a piece, responding to expressive gestures, including dynamics, articulation, and style.

Standard 1: Creating, Performing, and Participating

Grades 7–8

Performance Indicator 1e
Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

Instructional Idea

Students perform chamber music and recite poetry in the living rooms/community centers of the elderly.

(Band, Chorus, Orchestra)

The projected duration of this activity is three months.

- Teacher chooses three chamber music selections to be studied for each lesson group.
- Teacher coaches student's rehearsals.
- Students rehearse music by reading their parts from the score.
- Teacher analyzes rehearsals and offers suggestions for improvement.
- Students analyze the elements of the music and compositional devices.
- Students assume production roles: music starter, group leader, card maker, gift maker, and music stand volunteer.
- Teacher provides guidelines for composition tasks including evaluation criteria.
- Teacher explains sequence of events for the concert.
- Students practice the sequence at dress rehearsals.
- Teacher and students discuss how to interact with the elderly.
- Teacher provides list of topics for students' poems.
- Students write a 12-line poem, using a word processor (if available).
- Students submit the poem for teacher evaluation and make corrections in language, spelling, punctuation, and meaning.
- Students relate the aural delivery of the poem to the performance of music (e.g., rhythm, meter, phrasing, tempo, articulation, pitch inflection).
- Students discuss careers such as music lyricist and poet.
- Students, with teacher direction, organize a program consisting of two to three lesson groups on the basis of type of ensemble, music prepared, and poems.
- Students discuss appropriate venues for the performance.
- Teacher makes arrangements for the concert on the basis of students' suggestions.
- Students, with teacher direction, create a program for each concert.
- Students, with teacher direction, compile a collection of students' poems.

Suggested Assessment:

◊ After the performance, self-evaluations are completed privately by students and reviewed in a private conference with teacher. Evaluation is based on a 100-point scale and includes the following areas:

Music preparation – 25 points
Music performance – 20 points
Poetry preparation – 15 points
Poetry performance – 15 points
Met expectations, due dates, etc. – 25 points

Note: This activity may be adapted for a variety of audiences. Also addresses Standards 1a, 1b, 3a, 3b, 3c, 3d, 3f, and 4c.

References/Resources

Presentation by Marcia Bornhurst Parkes at the NYSSMA Winter Conference 1994 and NYSBDA Symposium 1997

The Sounds of Poetry, E. Pinski

NYSSMA Manual

Any good chamber music resource guide

Additional Instructional Ideas

♪ Write, practice, perform, and record jingles.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2a

Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

Instructional Idea

Students use nontraditional sound sources to create sound effects accompanying a story they have written.

(General Music)

- Students write a short story associated with a holiday or other event (e.g., a spooky story for Halloween). Special care should be taken to include sound effects. This activity is done in small groups.
- Students explore nontraditional, or "found sounds," sources, and choose sounds to fit each sound effect event. The group decides who is responsible for each sound effect, and chooses a narrator or narrators.
- Student groups rehearse the story, with sound effects.
- Student groups perform and record (audio or video) their story. (Refer to Standard 2c.)
- If available, students should input their story into a word processor, print it and hand it in to the teacher.
- In the written copy, students highlight the words on which sound effects will occur.

Suggested Assessment:

◊ Class may use a rubric or other device to evaluate the effectiveness of the sounds in enhancing the story.

◊ Students with special needs are provided with support necessary to participate fully in evaluation.

A rubric such as the following may be used:

	4	3	2	1
The sound effects fit the story	☐ Always	☐ Mostly	☐ Rarely	☐ Never

◊ Students write a three-to-four-sentence paragraph evaluating their own participation in the creative process and final product. Teacher uses a modified English language arts rubric for assessment.

Note: Also addresses Standards 1a, 1e, 2c, and 3a.

References/Resources

"Room Sounds" and other sound/noisemaking devices

Electronic keyboards

Ear Cleaning, R. Murray Schafer

MMCP Synthesis: A Structure for Music Education, Ronald Thomas

MMCP Interaction, Biasini, Thomas, Pognowski

Teaching General Music, Thomas Regelski.

Additional Instructional Ideas

♪ Use found sounds to compose an aleatoric composition.
♪ Use keyboards to manipulate tempo, timbre, and style of preprogrammed songs.
♪ Compose and perform an eight-measure composition suitable for instrument.

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Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2b

Use school and community resources to develop information on music and musicians.

Instructional Idea	References/Resources

Students create a poster depicting a particular musical style or musician.

(Band, Chorus, Orchestra, General Music)

- Students choose a musician or style of music to research.
- Students research to find information specified by the teacher, using school and community resources. Such information might address these questions:
  - When was this person born?
  - What is his/her musical training?
  - What influenced him or her?
  - What is something unique about this person?
  - What is unique to this style?
  - Where might you hear it?
- Students organize their information to create a poster that will communicate their findings.
- Students display the poster for viewing.
- Students observe posters and share information they learned verbally or in written form.
- Students examine posters and answer teacher-created questions.

Suggested Assessment:

◊ Teacher uses rubric that includes the following criteria:
  - Legibility of poster
  - Inclusion of relevant information
  - Ability of other students to answer the teacher-created questions from the poster

Note: Instructional adaptation may need to be employed to assist all students with research.

Additional Instructional Ideas

- ♪ Write program notes for a selection from one of the upcoming concerts.
- ♪ Use technology to find answers to questions found on teacher-directed websites.
- ♪ Create posters about some aspect of music: composer, historical significance, composition.
- ♪ Read a review of a current music event and write a report detailing the contents of the review: who, what, when, where, the reviewer's opinion.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2c

Use current technology to create, produce and record/playback music.

Instructional Idea

Students use notation software and/or MIDI technology to compose a 16 measure piece.

(General Music)

- Prior to compositional experience, students become familiar with technology by re-creating and printing a hard copy of a folk song. They will gain experience in changing settings, inputting notes, playing back a composition.
- Students use computers and follow specified guidelines to create a composition (single melodic line, 16 measures, AABA form, tonic at end, at least three types of rhythms, at least one accidental, no steps greater than a fourth).
- Students discuss experience of composing with technology (immediate playback of actual rhythms and notes regardless of performance skills, professional-looking copy of piece, etc.).
- Teacher may address local technology standards.
- Teacher follows student IEP for requirements for assistive technologies and educational support for task completion.

Suggested Assessment:

◊ Students listen to and critique each other's compositions; write a critical reflection; use checklist to determine if composition met guidelines.

Note: Also addresses Standards 1e, 2a, and 3a.

References/Resources

Music notation software such as:
Notation Station
Music Time
Band in a Box
Freestyle
E-Magic

Mastertracks Pro
(sequencing)

Additional Instructional Ideas

- Use sequencing software to manipulate a preprogrammed melody.
- Record classroom performances, using the technology available.

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Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2d

Identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role.

Instructional Idea

Students prepare questions to ask a guest in the music field in order to explore music as a career, business, and/or social outlet.

(Band, Chorus, Orchestra, General Music)

- Teacher contacts a guest or guests who have music-related careers. Examples may include: instrument repair person, music store dealer, community ensemble leader, community ensemble performer, radio station announcer/producer, church musician, orchestra manager.
- Prior to the session, teacher helps students prepare a list of questions for the guest.
- Teacher and guest agree on day and time of discussion session; teacher informs guest of the age of the students and the types of questions they may ask.
- During the session students ask the prepared questions and take notes on the guest's answers.
- Following the visit, students share their observations with the class and review the corresponding career in a *Careers in Music* publication.

Suggested Assessment:

◊ Students hand in the recorded answers from the guest.

◊ Teacher has a checklist including the following questions:
  - Did the student hand in answers?
  - Did the student's answer reflect what the guest said?

Note: Also addresses Standard 2b.

References/Resources

Exploring Careers in Music, Judith Feder

Career Opportunities in the Music Industry, Shelly Field

Additional Instructional Ideas

♪ Meet with community members whose avocation or vocation is music.

♪ Create a list of performing venues (e.g., coffeehouses, senior citizen centers, movie theatres, veterans groups' centers, etc.).

♪ Create a list of community musical opportunities.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2e

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

Instructional Idea

Students develop a chart of appropriate audience behaviors.

(Band, Chorus, Orchestra, General Music)

- Teacher initiates discussion about behaviors when listening to music, focusing on:
  - Body position (sitting, kneeling, standing, lying down).
  - Movement (being still, conducting, dancing, nodding head).
  - Vocalization (being silent, humming, singing, whispering, talking, tapping).
  - Food-related actions (eating, drinking, chewing gum, opening wrappers).
  - Response (applauding, whistling, yelling, standing to applaud).
- Class discusses types of venues, musical events, and cultures, and talks about how behaviors should change according to the type of music and culture of musical event.
- Students complete a chart of behaviors for various musical events and cultures, using the above categories and behaviors as guidelines.

Suggested Assessment:

◊ Attend a school assembly or other musical event and write or present a review of audience behavior. Assess, using the class-related chart as a guide.

Note: Also addresses Standard 3d.

References/Resources

Strategies for Teaching Elementary and Middle-Level Chorus, MENC

Additional Instructional Ideas

♪ Act out a concert scenario, demonstrating incorrect and correct behaviors.
♪ Demonstrate appropriate behavior at school assemblies and concerts, and on music-related field trips.

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Standard 2: Knowing and Using Arts Materials and Resources

Grades 7–8

Performance Indicator 2f

Investigate some career options related to their musical interests.

Instructional Idea

Students complete a research project highlighting a career in music.

(Band, Chorus, Orchestra, General Music)

- Students are guided to:
  - Explore a variety of music-related careers.
  - Choose one career to research.
  - Use print and electronic sources to complete a report about a career, including the following information:
    - Job description
    - Salary range
    - Education requirements
    - Employment opportunities
- Students create a bibliography containing at least one print and one electronic source.

Suggested Assessment:

◊ Teacher develops rubrics using the following criteria:
- Number and type of sources.
- Completeness of information about the career being researched.
- Correct spelling and punctuation, complete sentences.

Note: Also addresses Standards 2b and 2d.

References/Resources

Exploring Careers in Music, 2nd ed., MENC

The Career in Music, videos, MENC

Exploring Careers in Music, Judith Feder

Career Opportunities in the Music Industry, Shelly Field

Additional Instructional Ideas

♪ Develop a list of career choices.
♪ Create a poster with various musical careers.
♪ Take a field trip to a recording studio, music store, or concert hall.
♪ Using technology, take a virtual tour of a publishing house.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.

Instructional Idea

Students examine examples of critiques/reviews of musical recordings, and write their own review of a different recording.

(Band, Chorus, Orchestra, General Music)

- Teacher provides students with a copy of a review (from a file of appropriate ones from the newspaper or Internet) and a "descriptive words chart" with positive and negative columns.
- Students read the review, extracting descriptive words, categorizing them as positive or negative, and using a dictionary to describe them if necessary. They discuss the overall tone of the review and the format. Does it include historical/biographical info? Are specific tracks cited as examples? What kind of information is contained in the opening and closing statements, and in the body of the review? How soon is the overall opinion of the reviewer apparent to the reader?
- Students write a review of a recording in their library, following a specified model.

Additional activities:

- Students collect reviews from various sources and keep a running log of positive and negative descriptors.
- Students follow up review writing project with a discussion of questions such as: What is the purpose of reviews? What kind of publication might feature your review? How do reviews influence consumers?
- Compare reviews of different genres (theatre, recordings, rock concerts) for content and structure.
- Students publish reviews in school newspaper.

Suggested Assessment:

◊ Teacher uses a modified English language arts rubric.

References/Resources

Music: Its Role and Importance in Our Lives, Charles Fowler, Timothy Gerber, and Vincent Lawrence

Essentials of Music Theory, Alfred

Improvising Violin, Julie Lyonn Lieberman

Additional Instructional Ideas

- Compare video or audio recordings of past performances of performing group from different parts of the school year.
- Compare and contrast different recorded versions of the same piece of music.
- Compare and contrast their group's performance to other performances of the same piece.
- Use a video or audio recording to compare group's performance at the beginning of the year with their performance at the end of the year.
- Locate the rhythmic and/or melodic error in a four-measure musical example.
- Create melodic and/or rhythmic error(s) in group's ensemble music for others to identify.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3b

Use appropriate terms to reflect a working knowledge of the musical elements.

Instructional Idea

Students create a listening map of a theme and variation piece.
(Band, Chorus, Orchestra, General Music)

- Teacher reviews applicable musical terminology (dynamics, texture, articulation, timbre, tempo, theme, and variation form).
- Students sing or play "Simple Gifts" melody to become familiar with the melody in Copland's "Appalachian Spring" (Ives' "Variations on America" works well also).
- Students listen to theme and variation on "Simple Gifts" from "Appalachian Spring" and identify ways in which the theme is varied. During a second listening, students complete a listening guide to help explore dynamics, texture, articulation, timbre, and tempo changes.
- Students choose at least two characteristics (e.g., tempo and dynamics) to represent on a listening map.
- Students use either a continuous sheet or separate poster boards for each variation, and work individually or in small groups to create a representation of the selected characteristics. Possible graphics might include pictures of instruments; lines, colors, or shapes to represent texture; rabbit and turtle to represent tempo.
- Students present listening map to peers or to younger students. Peers or younger students follow the map while listening to the music.

Suggested Assessment:

◊ Students use checklist to determine accuracy of listening map; verbal comments from other students help to determine effectiveness of map. Checklist may include these questions: Does the map follow the music? Are the characters representative of what is happening in the music?

Note: Also addresses Standards 1b, 1d, and 3f.

References/Resources

Essentials of Music Theory, Alfred

"Simple Gifts," arr. by Bruce Chase

"Simple Gifts," arr. by Andrew Balent

Additional Instructional Ideas

♪ Identify and define elements of music for a score or part.
♪ Describe the various elements of music on a listening chart.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3c

Demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance.

Instructional Idea

Students explore a variety of performing techniques that produce different timbres.

(Band, Chorus, Orchestra, General Music)

- Students receive/choose a traditional or nontraditional instrument to play.
- Students create a rhythm pattern.
- Students play the rhythm pattern on instruments, exploring techniques that produce different timbres.
- Students discuss relation of technique to sound produced.

Suggested Assessment:

◊ Students describe in writing how to produce two or more different sounds on a selected instrument. Teacher adapts writing assessment for special learners.

Note: Also addresses Standards 1a and 1b.

References/Resources

Viva Vibrato, Gerald Fischbach and Robert Frost

Teaching from the Balance Point, Edward Kreitman

The Teaching of Action in String Playing, Paul Rolland

Teaching Wind and Percussion Instruments, MENC

Sing! Text and Songs for Voice Class, Joan Wall and Pamela Stout

Additional Instructional Ideas

♪ Identify various technical challenges encountered when playing different instruments.
♪ Describe a technique that will improve playing or singing.
♪ Demonstrate examples of good and poor performance techniques.
♪ Learn the mechanics of the voice and the voice change process in boys and girls.

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Standard 3: Responding to and Analyzing Works of Art

Grades 7–8

Performance Indicator 3d

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

Instructional Idea

References/Resources

Students compile a list of venues for music and compare appropriate choices of music for each.

(Band, Chorus, Orchestra, General Music)

- Working in small groups, students brainstorm a list of musical venues.
- Teacher assigns a leader and a recorder for each of the groups.
- Teacher poses the question, How many occasions or places can you list in which music plays a role? Answers might include weddings, commercials, elevators, restaurants, toys, video games, stores.
- After brainstorming, students share ideas and categorize items by common factors or usage (e.g., entertainment, ceremonial, dancing).
- Students describe which style of music is appropriate/inappropriate for each.
- Students identify how styles may differ within each category.
- Students keep a log of venues where they hear music for one week.

Additional activities:

- Teacher plays a sampling of various styles of music and has students choose items from the venues list that match that piece.
- Students keep a running log of venues where they hear music.
- Teacher and students discuss future career options that might involve selecting appropriate music.
- Class discusses psychological effects of music by discussing how music would influence various school settings.

Suggested Assessment:

◊ After one week, teacher collects log of venues.

◊ Logs are evaluated using a teacher-developed rubric, measuring items such as style, purpose, appropriateness, etc.

Note: Also addresses Standards 2d, 2e, and 2f.

Additional Instructional Ideas

♪ Select a social situation and list music that would support the occasion.

♪ Choose from their repertoire a selection that would be appropriate for a specific occasion (e.g., school assembly, civic ceremony, dedication, awards ceremony).

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3e

Use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived.

Instructional Idea

Students create a pitched musical instrument, demonstrating the acoustical principles that affect pitch.

(General Music)

- Students create a musical instrument that plays at least five different pitches. They discuss the acoustical principles that affect pitch: length, size, tightness.
- Teacher illustrates these principles with an easy-to-remember saying: "The 4Ls Principle: Longer, Larger, and Looser equals Lower."
- Students use everyday objects to create an instrument that uses one or more of these principles to produce at least five different pitches. This may be a small group activity, done either in or out of school.
- Example of instruments are: bottle xylophones (varying amounts of water in glass bottles); flowerpot chimes (suspended clay flowerpots of varying sizes/thicknesses); plastic straws or pen caps panpipes; rubber band harps (boxes with rubber bands of various thicknesses stretched over opening).

Suggested Assessment:

◊ Student's instrument will play five or more different pitches.

References/Resources

Make Your Own Musical Instruments, Margaret McLean

Sound, Noise and Music, Mick Seller

Making Wood Instruments, Dennis Waning

Additional Instructional Ideas

- ♪ Experiment with the variety of tone production techniques possible on instruments.
- ♪ Experiment with different types of vocal production (nasal, hooty, throaty, tight, relaxed).
- ♪ Demonstrate and compare the tone production of their instrument to that of an instrument in a different family.
- ♪ Find toys that will produce different pitches.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3f
Use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

Instructional Idea

Students demonstrate an understanding of form as it applies to music, architecture, and visual arts.
(Band, Chorus, Orchestra, General Music)

- Teacher identifies form in music, architecture, and visual arts.
- Teacher teaches or reviews selections that demonstrate simple musical forms. Teacher discusses the concepts of repetition and contrast, and teaches the names for the patterns of repetition and contrast:
  - strophic or verse - AA
  - binary - AB
  - ternary - ABA
- Teacher shows pictures of famous structures that replicate those forms (United States Capitol, Washington - ternary; Sydney Opera House - strophic; UN headquarters, NYC - binary). Students identify selections in their repertoire that have similar forms.
- Teacher shows photographs or prints of art that illustrate these forms. Students identify songs with similar forms.

Suggested Assessment:

◊ Students photograph or sketch a building, or create a piece of art that demonstrates one of the forms taught, and they match it with a known musical selection of the same form. Students can identify strophic, binary, and ternary forms in musical selections, architectural structures, and visual arts.

Note: Also addresses Standard 3b.

References/Resources

Strategies for Teaching Elementary and Middle-Level Chorus, MENC

Musical examples:
"Great Gate of Kiev" from *Pictures at an Exhibition*, Mussorgski

Erlkönig, Op. 1, Schubert

"Scottish Songs of Robert Burns," arr. by John Loesberg

Architectural pictures or photographs

Art prints or photographs

Additional Instructional Ideas

- ♪ Compare the function of Baroque ornamentation in music and architecture.
- ♪ Compare the structure of a poem to the structure of a piece of music based on that poem; e.g., compare Shakespeare's *Romeo and Juliet* and Bernstein's *Romeo and Juliet*.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 7–8

Performance Indicator 4a

Identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

Instructional Idea

Students listen to music from various cultures and research/explore historical and cultural influences.

(Band, Chorus, Orchestra, General Music)

- Teacher and/or students select a culture to explore.
- Teacher and/or students find resources that have music examples and information on the culture chosen.
- As a musical example of the culture is playing, students are divided into five groups to examine the following:
  - Geographic information – What country? Location? Size? Uniqueness?
  - Cultures – What are some of the features that define this culture? Is this culture found in other places? What are some of the musical traditions of this culture?
  - Function of music – What function does the listening example have within the culture? Is there anything comparable in our culture? When and where was this example performed? What are the musical characteristics?
  - Instruments – What instruments are used? Which are unique to the culture?
  - Historical elements – What are the historical influences? What is the history of the listening example?
- Take notes and share information with the class.

Suggested Assessment:

◊ Students write one or two complete sentences about each of the attributes of the culture presented. (For an alternative assessment, teacher dictates the sentences.)

Note: Also addresses Standards 2b, 2e, and 3d.

References/Resources

Strategies for Teaching Middle-Level General Music, MENC

World Music Drumming, Will Schmid

Music: Its Role and Importance in Our Lives, Charles Fowler, Timothy Gerber, and Vincent Lawrence

Multicultural Perspectives in Music Education, William Anderson

Additional Instructional Ideas

- Sing or play music from a variety of cultures and include movement when appropriate.
- Identify dominant characteristics in music from various cultures (e.g., rhythm, modes, pentatonic scale).

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Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 7–8

Performance Indicator 4b

Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students keep a log of selections heard in class.
(Band, Chorus, Orchestra, General Music)

- Teacher creates a listening log chart for students to record the musical selections heard in class. Categories may include date, title, composer, type or style, historical period, significance.
- Students record information about each musical selection as it is heard in class.

Suggested Assessment:

◊ While referencing their charts, students can identify from a recording the pieces they have logged.

Alternative assessment:

◊ Teacher asks selected response questions based on the music recorded in the log.

Note: Also addresses Standards 1b and 4c.

References/Resources

Rockin' Out with Blues Fiddle, Julie Lyonn Lieberman

The Great Composer, Paul Jennings

Meet the Great Composers, Hinson Montgomery

The Instrumental History of Jazz, William L. Hill, Jr. and Carl Griffin, compilers

Websites:
www.pbs.org/jazz
www.jass.com
www.jazzhall.org
www.allaboutjazz.com

Additional Instructional Ideas

♪ Explore the history of jazz and identify the various genres and composers.
♪ Explore the history of music and identify music and composers from the various style periods.

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Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 7–8

Performance Indicator 4c
Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

Instructional Idea

Students examine examples of folk music and identify its various types and uses.

(General Music)

- Teacher identifies the purpose and use of folk songs.
- Teacher identifies or reviews several types of folk songs (spirituals, work songs, cowboy songs, war songs, patriotic songs).
- Students research and discuss cultural, social, and political uses of the types of songs in this genre. Example: spirituals can be classified as hopeful songs (e.g., going to heaven, reuniting with loved ones, gaining freedom); mournful songs (laments); and code songs (songs containing coded directions for escaping, as through the underground railroad).

Suggested Assessment:

◊ Students identify, from listening, a particular style of song and give its use. They record information in a chart such as the one below:

References/Resources

Get America Singing Again!, Hal Leonard

Strategies for Teaching, Loretta Mitchell Norgann

Expressions of Freedom (Anthology of African-American Spirituals), Rene Boyer-Alexander

Ballads and Songs of the Civil War, Jerry Silverman

	Title of Song	Type of Folk Song	Use
1.	______________	______________	______________
2.	______________	______________	______________

Note: Also addresses Standards 1b and 2a.

Additional Instructional Ideas

- ♪ Compare and contrast popular music of two eras, including information on social, political, and cultural aspects of the music.
- ♪ Demonstrate an understanding of the political, historical, and cultural significance of a musical selection from performance repertoire.

Performance Indicator 4d

In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea

Students learn music of another culture and compare the performance practices with that culture and Western music.

(Chorus, General Music)

- Students learn an African song with a simple side-to-side, shift-of-weight motion.
- Students learn all voice parts, incorporating the motion in the learning process.
- Students research/discuss/watch video on the oral tradition of African music, and point out role of movement in singing.
- Teacher emphasizes that this music should not be sung in concert formation, but always with movement.
- Students learn that music should be sung with percussion accompaniment.
- Students compare the performance practices of Western art music with African choral music. They refer to venue and occasion, use of notation, incorporation of movement, and role of leader.

Suggested Assessment:

◊ Students perform this song authentically with movement.
◊ Students list several differences between African and Western performance practices.

Note: Also addresses Standard 4a.

References/Resources

Strategies for Teaching Elementary and Middle-Level Chorus, MENC

Kenya Melodies, Robert Hugh

Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra, Andrew Dabczynski

Three South African Folk Songs, Henry Leck

Planet Musician, Julie Lyonn Lieberman

Rockin' Out with Blues Fiddle, Julie Lyonn Lieberman

Myth, Music and Dance of the American Indian, Ruth DeCesare

One World, Many Voices, Konnie Saliba

Additional Instructional Ideas

♪ Study songs, games, and dances related to other cultures.
♪ Research a cultural performance practice and apply it to repertoire to enhance performance authenticity.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Performance Indicator 4d

In performing ensembles, read and perform repertoire in a culturally authentic manner.

Instructional Idea

Students compare and perform articulations in "classical" and jazz styles.

(Band, Chorus, Orchestra, General Music)

- Teacher selects a swing-style jazz selection appropriate to the performing ensemble such as "Satin Doll" (Ellington/Edmondson).
- Teacher demonstrates stylistic differences between straight-ahead and swing feel.
- Teacher performs a swing rhythm pattern and students echo. Students transfer their understanding of the concept to the literature.
- Teacher prepares a list of jazz articulations from jazz literature being studied that represents swing, rock, Latin, and ballad styles.
- Teacher performs articulations in "classical" style and in jazz style from the literature currently being studied.
- Teacher encourages students to use any recorded accompaniment to practice the articulations.

Suggested Assessment:

◊ Students demonstrate success in comparing and performing articulations by:
  - Discussing the difference in class.
  - Recognizing the differences, aurally and in print music.
  - Performing the articulation in print music.
  - Writing articulations in their music.

Note: Also addresses Standards 3a, 3b, and 4b.

References/Resources

Teaching Jazz, MENC

Standard of Excellence Jazz Ensemble Method, Deab Sorenson and Bruce Pearson

Jazz Improvisation Series, Jamey Aebersold

The Beginning Improviser, Vol. 1, R. Ricker

The Jazz Ensemble Director's Manual, Richard Lawn

World Music Drumming, Schmid, Will

Band Literature:
"Satin Doll," Ellington and Edmondson

Chorus:
"Satin Doll," Ellington and Shaw

I Don't Know Why, David Reilly

Orchestra:
Jazz Philharmonic, Randy Sabien and Bob Phillips

Additional Instructional Ideas

Commencement – General Education

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

Commencement–General Education

Performance Indicator 1a

Compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)

Instructional Idea

Students compose an eight measure *chance* piece.

(General Music)

- Teacher plays examples of chance music and explains why it is chance music.
- Teacher shows pictures of Jackson Pollock's art and compares the process and product to chance music.
- Students create a written key associating the numbers on a 12-sided die with the 12 pitches of the chromatic scale and another corresponding to 12 basic rhythmic notation symbols (e.g., quarter, half, eighth, etc.).
- After completing the two keys, students take turns rolling the die to establish the initial rhythmic figure. If the figure that comes up is a sounded one, student rolls the die to establish the initial pitch.
- Students continue rolling until their eight measure chance piece is completed.
- Additionally, this process could be further explored by creating a four measure B section to be followed by the A section already written (ABA), or the original A section may be manipulated (inversion, retrograde, augmentation, etc.).
- Students should enter composition into a notation software program.
- Students suggest other ways to compose chance music: graph of a city skyline (*x* axis = time, *y* axis = pitch); dart games; 12 tone row; computer-generated random number sequence—with pitch and rhythm assigned by a numeric value.

Suggested Assessment:

◊ Teacher may evaluate correctness of student compositional process, accuracy of notation, and neatness of notation/use of technology.

Note: Also addresses Standards 1b and 1e.

References/Resources

Notation software, such as Sibelius, Overture, etc.

www.braingo.media.mid.edu, Brain Opera music generator

www.vc3.com/~mccollek/rm/ctaq/alearoric.html

Learning Music with Practica Musica, Jeffrey Evans

Suite by Chance: A Film by Elliot Caplan, John Cage and Merce Cunningham

Scratch Music, Cornelius Cardow

Materials and Techniques of 20th Century Music, Stefan Kostku

New Directions In Music, David Cope

Silence, John Cage

Experimental Music: Cage and Beyond, Michael Nyman

Additional Instructional Ideas

- ♪ Compose a basic melody.
- ♪ Compose a short duet for instrument and for electronic keyboard.
- ♪ Create a programmatic composition to accompany a video.
- ♪ Compose an eight measure quartet based upon a rhythmic ostinato.
- ♪ Compose a basic four measure rhythmic composition in 4/4 time.

Standard 1: Creating, Performing, and Participating

Commencement– General Education

Performance Indicator 1b
Sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction.

Instructional Idea

Students adjust pitch when performing in an ensemble.
(Band, Chorus, Orchestra)

- Teacher assists students with the knowledge needed to appropriately adjust pitch.
- Teacher makes sure that all instruments are accurately tuned.
- Teacher selects a chord from a piece of music being played.
- Students play the chord in tune:
  - Students with the lowest instruments play the root and add instruments one by one.
  - Students adjust the pitch up or down (out of tune and then into the desired pitch) to fit the chord.
  - Students remain on the root but alter the other pitches to fit various chords (I, IV, V), still concentrating on accurate pitch.
  - Students return to the piece being played and perform a few measures, adjusting pitch to the entire ensemble.
- Teacher informs students of the importance of constantly adjusting pitch in an ensemble setting.

Suggested Assessment:

◊ Teacher leads students in listening for acoustical beats among individual performers, sections, and ensembles.

Note: Also addresses Standards 1c and 3a.

References/Resources

Improving Intonation in Band and Orchestra Performance, Robert Garofalo

NYSSMA solo evaluation sheets

NYSSMA Manual

Additional Instructional Ideas

♪ Perform, using proper tone quality, technique, dynamics, correct rhythm, and proper expressive devices.
♪ Perform a level-appropriate solo.

Standard 1: Creating, Performing, and Participating

Commencement–General Education

Performance Indicator 1c

Use common symbols (notation) to perform music on recreational instruments.

Instructional Idea

Students perform brief sight-reading examples.

(Band, Chorus, Orchestra, General Music)

- Teacher provides students with basic approaches to sight-reading.
- Students look at key signatures, accidentals, rhythm, clef changes (if applicable), and notes (transformation of solfège syllables, if applicable).
- Teacher demonstrates a suggested order of steps for the sight-reading process, including: what to look for; fingerings or humming the excerpt with accurate pitches (fingerings and/or solfège syllables) and rhythmic values (air bow); and playing or singing the excerpt.
- Teacher assists the students in reading several excerpts.
- Students "practice" sight-reading.
- Students sight-read during lessons and/or daily ensemble rehearsals for a short period of time.

Suggested Assessment:

◊ Teacher-generated rubric addresses pitch, rhythm, dynamics, tempo, and articulation accuracy.

Note: Also addresses Standards 1a and 2a.

References/Resources

Sing at Sight, Samuel Applebee

High School (Grade 9) Arts Assessments:Test Sample Draft, New York State Education Department

Orchestral Bowings and Routines, Elizabeth Green

The Art of Bowing Practice, Robert Gerle

Additional Instructional Ideas

♪ Perform a composition, paying particular attention to the execution of notated symbols.

Standard 1: Creating, Performing, and Participating

Commencement–General Education

Performance Indicator 1c
Use common symbols (notation) to perform music on recreational instruments.

Instructional Idea

Students improvise a melody to a blues progression in 4/4 time.
(Band, Chorus, Orchestra)

- Students sing (solfège) and play the roots to any basic 12 bar blues progressions, I^7-IV^7-I^7-I^7-IV^7-IV^7-I^7-I^7-V^7-IV^7-I^7-I^7(V^7). They start with whole notes and convert to quarter notes.
- Teacher provides a chordal accompaniment if possible, played on keyboard, Band-In-Box, Aebersold CD, sequencer, etc.
- Students perform the blues scale (I-flat3-4-flat5-5-flat7-I).
- Using call-and-response format, class plays back one measure motifs. They initially identify the starting note and use only two notes, and then gradually incorporate additional notes from the blues scale. Recorded accompaniment can be used, or group can be split to provide "roots only" background.
- Suggested expansions include using arpeggiated quarters in roots-only accompaniment, using multiple measure call-and-response format, using student callers, providing opportunities for 12 measure solos, learning well-known blues melodies and mixolydian scales.

Suggested Assessment:

◊ Teacher assesses solo improvisations, using established criteria.
◊ Students carry out informal peer assessment or discussion of improvisations, including analysis and explanation of solo performance (use of the blues scale, Dorian mode, arpeggios,. creative use of space, etc.).

References/Resources

How to Play Jazz and Improvise, Jamey Aebersold

Nothin' but the Blues, Jamey Aebersold

Major and Minor, Jamey Aebersold

NYSSMA Manual improvisation requirements

Rockin' Out with Blues Fiddle, Julie Lyonn Lieberman

Improvising Violin, Julie Lyonn Lieberman

Jazz Philharmonic, Randy Sabien and Bob Phillips

Jazz Improvisation Made Easy, Vol. 1, John Blake

Additional Instructional Ideas

Standard 1: Creating, Performing, and Participating

Commencement–General Education

Performance Indicator 1d

Identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions.

Instructional Idea

Students exhibit proper stage decorum in performance settings.

(Band, Chorus, Orchestra)

- Students practice making entrances and exits. They attend to posture, instrument placement, and the actions of the conductor on stage during rehearsal and performances.
- Teacher demonstrates proper stage etiquette through personal involvement or by showing videotaped or live performances of bands, choruses, or orchestras.
- Students and teacher establish criteria for proper stage decorum (students have their music in order, maintain appropriate posture, pay attention to conductor, do not chew gum or talk).
- Rehearsal of stage decorum takes place during performance preparation. Specific skills should be added as rehearsals progress.
- Teacher videotapes a rehearsal so the students may view their progress. Sections may then practice together and individuals may receive personal assistance.
- Students and teacher prepare a questionnaire regarding stage decorum to be inserted into the concert program, filled out by the audience, and collected at the end of the concert.

Assessment:

◊ Utilizing the videotape of the final performance and the audience questionnaire, the instructor and students assess stage performance.

References/Resources

Videotapes of professional chorus, band, and orchestra performances

PBS performances of concerts by bands, choruses, and orchestras

Live performances by professional ensembles

Applause Music Careers:
www.cnvi.com/applause

Introduction to Music Careers:
www.soloperformer.com/careers

Music Career resources:
www.mbsolutions.com

www.nyphilkids.org/careers

Additional Instructional Ideas

♪ Identify and understand the roles of production personnel.
♪ Actively engage in the production process.
♪ Attend a professional performance and identify the various production roles.

Standard 1: Creating, Performing, and Participating

Commencement–General Education

Performance Indicator 1e

Explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

Instructional Idea

Students research, electronically or in person, a music recording or publishing specialist.

(General Music)

- Teacher identifies a local record label. The Internet could be an accessible alternative.
- Teacher contacts the record company for a site visit or school presentation. A local radio station could serve as an adequate alternative.
- Students and teacher brainstorm questions to be asked, exploring specific topics related to the job of the artist and repertoire person or production specialist. Videoconferencing or teleconferencing are options if people are unavailable.
- Arrangements are made to meet the artist and to take a behind-the-scenes tour of the concert stage/arena, dressing rooms, and lighting booths.

Suggested Assessment:

◊ Students describe in writing (outline or essay form) insights gained from their experience. Students may role-play their experience and produce a one-minute video and recording. Outline (or essay), video, or recordings evaluated on the basis of a teacher-generated rubric that addresses the detailed responsibilities of the production roles.

Alternate assessment:

◊ Students use vocal communication devices for the writing portion.

References/Resources

www.cnvi.com/applause/musiccareers

www.soloperformer.com/careers/musiccareers

www.mbsolutions.com/musiccareers

www.nyphilkids.org/musiccareers

Exploring Careers in Music, Judith Feder

Career Opportunities in the Music Industry, Shelly Field

Additional Instructional Ideas

♪ Interview a music production specialist.
♪ Intern with a music production specialist.
♪ Serve as a music production specialist.

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Standard 2: Knowing and Using Arts Materials and Resources

Commencement–General Education

Performance Indicator 2a

Use traditional, electronic, and nontraditional media for composing, arranging, and performing music.

Instructional Idea

Students arrange a quartet.

(Band, Chorus, Orchestra)

- Teacher supplies several chorales that are written for instruments/voices other than what the students perform (e.g., vocal students could choose a brass chorale).
- Teacher sets up a manuscript template as a quartet with appropriate number of measures per line to assist the students in organization.
- If the chorale is written for transposing instruments, the teacher identifies those on the score.
- Students:
  - Choose chorale.
  - Write in key and time signatures.
  - Identify what part will be performed by what instrument or voice.
  - Write parts, being aware of clef, octave, and transposition.
  - Add articulations, dynamics, etc.
  - Enter arrangement on a notation program. Perform, play back, listen, check, and correct.
- Student chorale may be used as part of daily warm-ups.
- Students conduct their arrangements.

Suggested Assessment:

◊ Teacher uses rubric addressing accurate use of key and time signatures, notation, and articulation and dynamics. Rubrics should also address performance and conducting technique.

Note: Also addresses Standards 1a, 1b, and 1c.

References/Resources

J.S. Bach – 371 Harmonized Chorales and 69 Chorale Melodies, ed. by Albert Riemenschneider

The Shorter New Oxford Book of Carols, Hugh Reyte, Andrew Parrot

101 Chorales Harmonized by Johann Sebastian Bach, Walter Buszin

www.vc3.com/~mccollek/rmcfq/aleatoric.html
Creating Chance Music

J.S. Bach, *Works for Keyboard and Four-Part Chorales*, Theodore Presser Co.

Additional Instructional Ideas

- Compose or arrange an eight measure piece, utilizing notation software.
- Create and perform sound compositions on a computer.
- Perform brief melodic compositions on an instrument.
- Utilize electronic accompaniment software.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement–General Education

Performance Indicator 2b

Describe and compare the various services provided by community organizations that promote music performance and listening.

Instructional Idea

Students engage in a partnership with a community music group.

(Band, Chorus, Orchestra)

- Teacher selects a performing group from the community and invites them to the school.
- Students listen to the group perform and write a review of the performance.
- Students perform at the group's site in exchange.
- A master class, public performance, or sectional rehearsal is conducted involving both students and community members performing separately and together.
- Students create publicity for a combined concert, utilizing graphic and/or word processing software and/or audio/video services.
- An ongoing relationship is maintained between the school and community group.

Suggested Assessment:

◊ Teacher evaluates student reviews, publicity materials, repertoire lists, and performance critiques, utilizing teacher-generated rubrics.

Note: Also addresses Standards 1b, 2a, 2e, 3a, 3b, and 3d.

References/Resources

Internet, public radio/television, newspaper, community calendar, public library

Additional Instructional Ideas

♪ Attend performances by community music organizations.

♪ Participate in community music groups.

♪ Research, list, and compare music performing organizations.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2c

Use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians.

Instructional Idea

Students give a speech about a composer or composition utilizing print and electronic media.

(Band, Chorus, Orchestra, General Music)

- Teacher sets guidelines for length of speech, topic (music or musician), degree of formality, key points to be included. (Speech should not be limited to these key points.) A template for a summary is distributed to the entire class.
- Students may select from the composers and pieces that are being rehearsed, or from a given list, their favorite composer or work. This may be an individual or a group activity.
- Using the Internet, libraries, record jackets, or other sources, students thoroughly research a composer or composition.
- Students adopt the persona of the composer and engage in a conversation or interview with other classmates. They describe background, major works, styles, training, etc. Props and recordings may be utilized.
- Students turn in their written speech and summary. Teacher provides an empty timeline sheet on which students write important dates of pieces and composers (to be added to their listening list).

Suggested Assessment:

◊ Rubric and/or checklist of teacher-set criteria (composer, compositions, era, style, historical/cultural connections, number and variety of resources, presentation, etc.) are used in assessment.

Note: Also addresses Standards 3b, 3f, and 4c.

References/Resources

http://library.thinkquest.org/22673composers

http://w3.rz-berlin.mpg.de/cmp/classmus.html/composer

Additional Instructional Ideas

- ♪ Research a musician or musical period, utilizing print and electronic media.
- ♪ Create a calendar of music events within the community, utilizing print and electronic media.
- ♪ Collect articles from print media to create a music bulletin board.
- ♪ Create a journal of performance critiques.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement–General Education

Performance Indicator 2d

Identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship.

Instructional Idea

Students interview a local music specialist.

(General Music)

- Teacher identifies six to eight local music specialists (performers, producers, composers, conductors, etc.).
- Students schedule group or individual interview sessions.
- Students generate a list of questions relevant to the specialist's area of expertise. (Teacher guides creation of the list of questions.)
- Students conduct, and teacher monitors, the interview.
- The interview is audio- or videotaped. Students try to glean "life lessons" from interview. They ask, for example: How can student relate his/her life to that of the music specialist? Is the specialist a role model? Why or why not?
- Teleconferencing is an option if the expert is unavailable for live interview.

Suggested Assessment:

◊ Evaluation is based on teacher-generated rubric addressing quality and quantity of insights reported by the student.

Note: Also addresses Standards 1d, 2e, 2f, and 3e.

References/Resources

www.envi.com/applause music/careers

www.soloperformers.com/careers/musiccareers

www.mbsolutions.com/musiccareers

www.nyphilkids.org/careers

Additional Instructional Ideas

♪ Work with local merchants/artists/composers-in-residence.

♪ Intern with or shadow a local specialist.

Performance Indicator 2e

Participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles.

Instructional Idea

Students attend live performances.

(Band, Chorus, Orchestra, General Music)

- Teacher decides on the number of performances required and the type of performance that qualifies for evaluation (e.g., band or orchestra concerts, street musicians, musicals, barbershop quartets, operas, halftime shows, parades, rock concerts, ethnic festivals).
- Teacher emphasizes the importance of attending and supporting live music in any form.
- Students complete a concert evaluation form, which may include reflective questions addressing expressions, tone quality, intonation, precision, stage presence, technical presentation, cultural forces, etc.

Suggested Assessment:

◊ Teacher-generated rubric is used to evaluate the quality and quantity of student responses in the concert evaluation form.

Note: Also addresses Standards 3b, 4a, and 4b.

References/Resources

What to Listen for in Music, Aaron Copland

Planet Musician, Julie Lyonn Lieberman

www.bandmasters.org/etiquette.html

Additional Instructional Ideas

♪ List points of concert etiquette.

♪ Create a journal of concert attendance and programs.

Standard 2: Knowing and Using Arts Materials and Resources

Commencement–General Education

Performance Indicator 2f

Understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events.

Instructional Idea

Students research and report on a musical career.
(Band, Chorus, Orchestra, General Music)

- Students select a musical career from a list provided; list includes educator, performer, producer, promoter, conductor, therapist, retailer, repair technician, audio engineer, composer, and editor.
- Utilizing interview, print, and electronic resources, students prepare a report that includes a detailed job description, lifestyle description, required and/or expected education and training, salary range, potential employers, and brief biography of at least one person currently working in the selected career.

Suggested Assessment:

◊ Oral or written report is evaluated with a teacher-generated rubric addressing quantity, quality, and depth of student report. Criteria should include career, job description, education, salary, lifestyle, job potential.

Note: Also addresses Standards 1a, 1e, 2c, 2d, 3e, and 3f.

References/Resources

Encarta Encyclopedia

Applause Music Careers:
www.cnvi.com/applause

Intro to Music Careers:
www.soloperformer.com/careers/musiccareers

Music Career Resources:
www.mbsolutions.com

www.nyphilkids.org

Additional Instructional Ideas

♪ Interview a music professional.
♪ Create a list of career opportunities in the field of music.
♪ Intern with or shadow a music professional.
♪ Research the funding aspects of music production.

Standard 3: Responding to and Analyzing Works of Art

Commencement–General Education

Performance Indicator 3a

Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements.

Instructional Idea

Students complete a self-evaluation form after a performance.

(Band, Chorus, Orchestra)

- Teacher explains importance of evaluating a performance before and after a program. (Tone, intonation, technique, accuracy, dynamics, style, tempo, phrasing, expression, balance, blend should be evaluated).
- Teacher emphasizes importance of honest evaluation in order to learn and grow from a performance.
- Form may be used as a pre and post concert evaluation tool available for student comparison.

Suggested Assessment:

◊ Teacher uses this evaluation to help students fully realize their level of achievement, commitment, work ethic, effort, and contribution to the group, as well as their overall attitude about themselves and their playing.

Note: Also addresses Standards 1b, 2a, 3b, and 3f.

References/Resources

NYSSMA evaluation sheets

Additional Instructional Ideas

♪ Listen to a rehearsal recording and respond.

♪ Carry out a peer evaluation of sectional and individual performances within an ensemble.

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Standard 3: Responding to and Analyzing Works of Art

Commencement–General Education

Performance Indicator 3b

Read and write critiques of music that display a broad knowledge of musical elements, genres, and styles.

Instructional Idea

Students listen to recordings of rehearsals and respond in writing.

(Band, Chorus, Orchestra)

- Students listen to a professional recording of a selection that they will rehearse and perform, and respond critically in writing.
- Students listen to a recording of themselves playing the selection at the end of one week, and respond critically in writing.
- Students participate in teacher-led discussions of style, musical elements, genres, performance skills, etc. throughout the rehearsal process.
- Students listen to a recording of themselves playing the selection after three weeks of rehearsal, and respond critically in writing.
- Students listen to a recording of themselves playing the selection in concert, and respond critically in writing.
- Students' critical responses include what they hear or do not hear, and they demonstrate an increased, accurate use of musical terminology and knowledge of the selection.
- Students complete a comparative evaluation of the four recordings. This may include intonation, balance, tempo, rhythm, accuracy, articulation, dynamics, interpretation, blend, and tone.

Suggested Assessment:

◊ Teacher reviews critical writings and comparative evaluations, considering their depth and accuracy.

Note: Also addresses Standards 2c, 2e, and 4b.

References/Resources

NYSSMA major organization evaluation forms

Assessment in Classroom Music, p. 90, NYSSMA

Recordings of concert literature
www.markcustom.com

Additional Instructional Ideas

♪ Read and respond to a musical critique from print media.
♪ Create a comparative journal of critiques of performances of various styles.
♪ Write a musical critique demonstrating an understanding of musical elements.

Standard 3: Responding to and Analyzing Works of Art

Commencement–General Education

Performance Indicator 3c

Use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic.

Instructional Idea

Students identify and apply the physiology of tone production.
(Band, Chorus, Orchestra)

In the rehearsal setting:

- Chorus students identify parts of the body used in singing, and they explore relaxation, posture, breathing exercises, and their effect on tone production.
- Band students identify accurate posture and playing position, and explore variables (embouchure, breath support, tongue) and their effect on tone production.
- Orchestra students identify accurate posture and playing position, explore variables (bow angle, placement, weight, speed) and their effect on tone production.
- Students listen to recordings and to one another in performance.
- Students share audio or video recordings of exemplary performers and analyze tone quality.
- Students listen to music of various styles and cultures and discuss how tone may vary.
- Students perform a piece, utilizing good production and appropriate tone.

Suggested Assessment:

◊ Teacher may test students orally or in writing on their technical knowledge.

◊ Teacher develops rubrics and uses them to evaluate students' written critiques of each other's performances and their listening or repertoire lists.

◊ Given a simple rhythmic pattern, students perform with a consistent quality of tone and appropriate dynamics. Teacher critiques student performance.

Note: Also addresses Standards 1a, 2a, 2e, 3a, 3d, 4a, and 4b.

References/Resources

A Guided Tour of the Breathing Mechanism video

Sing! Text and Songs for Voice Class, Joan Wall and Pamela Stout

Make Mine Music!, Tom Walther

Creating Instruments
www.familyeducation.com

You Are Your Instrument, Julie Lyonn Lieberman, Huiksi Music

The Violin in Motion: An Ergonomic Approach to Playing for All Levels and Styles, Julie Lyonn Lieberman, Huiksi Music

The Vocalist's Guide to Fitness, Health and Musicianship, Julie Lyonn Lieberman, Huiksi Music

The Instrumentalist's Guide to Fitness, Health and Musicianship, Julie Lyonn Lieberman, Huiksi Music

Additional Instructional Ideas

♪ Display an understanding of MIDI technology.

♪ Identify and apply the principles of harmonics to explain tone production and different timbres.

♪ Create and use nontraditional instruments with an awareness of their acoustical properties.

Standard 3: Responding to and Analyzing Works of Art

Commencement–General Education

Performance Indicator 3d

Use appropriate technical and socio-cultural terms to describe musical performances and compositions.

Instructional Idea

Students analyze the role and importance of music used in a film. (General Music)

- While viewing various video excerpts from a film or cartoon, students pay particular attention to the action, setting, characters, and accompanying music.
- Teacher guides active listening.
- Students respond, orally and in writing, to specific motives and technical/aural cues that are associated with cinematic tools such as suspense and foreshadowing. Students comment on tempo, dynamics, instrumentation, melody, harmony, etc. while watching the excerpt.
- Students listen and respond (orally and in writing) to the musical soundtrack without seeing the visual action.
- Students view the videos as a silent picture.
- Students discuss the role, thought process, and artistic choices inherent in being a film music composer.
- Have students do some or all of the following:
  - Using a keyboard or sequencer, students represent the various musical elements they have identified to create their own soundtrack.
  - Students choose other music that would "fit" the action.
  - Students choose music that would change the feeling of the video.

Suggested Assessment:

◊ Teacher-generated rubric includes musical elements, cinematic tools, role of music, choices composer made (for example, in a chase scene, tempo and dynamic increased, pitch got higher), for both the original soundtrack and the "new" soundtrack.

Note: Also addresses Standards 1e, 2f, 3b, and 3f.

References/Resources

Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV, Richard Davis

Additional Instructional Ideas

♪ Write a musical critique demonstrating an understanding of the use of musical elements.

♪ Discuss music used at a special occasion and analyze its function in society.

Standard 3: Responding to and Analyzing Works of Art

Commencement–General Education

Performance Indicator 3e

Identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres.

Instructional Idea

Students create a database of significant musicians of various genres.
(Band, Chorus, Orchestra, General Music)

- Students choose a specific instrument or voice and brainstorm as many genres as possible that include that instrument or voice.
- Using the Internet or library database, the student researches the top performers in each genre. The data should include, but not be limited to: name, age, education, genre/position, brief musical history, and discography.
- Teacher checks student progress at each level of project.

Suggested Assessment:

◊ The final database should reflect thoroughness and quality of information gathered.
◊ An oral report/presentation by each student provides pertinent information, plus excerpts from important recordings of the selected performers.

Note: Also addresses Standards 2c and 4c.

References/Resources

www.music.indiana.edu/music.resources/outline.html

www.nyphilkids.org/

Additional Instructional Ideas

♪ Create a calendar of significant musicians.
♪ Interview local musicians.

Performance Indicator 3f

Explain how performers, composers, and arrangers make artistic decisions.

Instructional Idea

Students analyze the relationship between text and the use of musical elements.
(Chorus, General Music)

- In a given piece of music, students underline the most important words in the text.
- For each underlined word, a written notation is made concerning the relative pitch, rhythms, and dynamics used.
- Students note any patterns of the word meanings, associated feelings, and application of the musical elements.

Suggested Assessment:

◊ Teacher develops a rubric and uses it to evaluate students' scores for underlined words and musical analysis.
◊ Students listen to each other's work and comment on effective/ineffective application of musical elements. They discuss what can be done to improve the next performance.

Note: Also addresses Standards 1c and 2a.

References/Resources

What to Listen for in Music, Aaron Copland

The Choral Journal, ACDA

Additional Instructional Ideas

♪ Analyze a solo performance and explain the artistic decisions evident in the performance.
♪ Program a concert.
♪ Interview a music director about programming criteria.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–General Education

Performance Indicator 4a

Identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

Instructional Idea

Students develop and perform a recital of music of various cultures including program notes.

(Band, Chorus, Orchestra, General Music)

- Teacher guides students through the building of a recital program of multicultural music based upon common themes such as love, marriage, children, war, festivals, etc.
- Working in groups, students select a theme.
- Students listen to recordings and examine scores to determine musical selections.
- Students list musical characteristics that are common in a culture's music (tonality, rhythm, instrumentation).
- Students write program notes for each selection to include composition, composer, culture, country of origin, musical characteristics.
- Students perform a recital for one another or create a CD or tape of the program.

Suggested Assessment:

◊ Teacher evaluates choice of music; appropriateness of musical characteristics; program notes (information included, style of writing, writing ability of author); and performance.

Note: Also addresses Standards 1b, 2a, 2c, 3b, 3d, and 4b.

References/Resources

Music: Its Role and Importance in Our Lives, Charles Fowler, Timothy Gerber, and Vincent Lawrence

Musical recordings
www.mp3.com

Planet Musician, Julie Lyonn Lieberman

Additional Instructional Ideas

♪ Listen to and perform music and respond in terms of its cultural significance.
♪ Create the lyrics and melody of a folk-style song.
♪ Identify the cultural origins of a given piece of music on the basis of unique musical elements and characteristics.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–General Education

Performance Indicator 4b

Identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students listen to and identify titles and/or composers of significant works.

(Band, Chorus, Orchestra, General Music)

- Teacher compiles a list of some significant musical works in any genre, such as band, orchestra, vocal, jazz.
- Teacher compiles a list of 10 excerpts and records them in their entirety (to the extent possible) so as to fit on one 90-minute cassette tape.
- Each student provides a blank tape for dubbing (to be done by a student with a high-speed dubber).
- Teacher should spend time during designated rehearsals to listen to and talk about each piece on the list.
- Teacher administers twice each year a listening quiz containing 10 examples. This requires a list of 80 excerpts to span four years of high school.

Suggested Assessment:

◊ Teacher creates a 10-minute (one minute per composition) test tape. Students are given a listening identification test designed by the teacher (e.g., a listening "matching" test, a "fill in the blanks" test, or a combination of the two).

Note: Also addresses Standard 4a.

References/Resources

www.classicalarchives.com/index.html

http://members.tripod.com/bridgman/classical.htm

www.music.indiana.edu/music.resources/outline.html

Additional Instructional Ideas

♪ Discuss cultural contexts of significant works that will be programmed.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–General Education

Performance Indicator 4c

Relate well-known musical examples from the 17th century onward with the dominant social and historical events.

Instructional Idea

Students create a musical timeline.

(Band, Chorus, Orchestra, General Music)

- Teacher gives each student a timeline with only the musical periods marked (Renaissance, Baroque, Classical, Romantic, Impressionistic, Modern).
- Students will enter information on their timeline for each of the following categories in each period:
  - Composer/composition
  - Musical characteristic of each period
  - Visual artist
  - Physical scientist
  - Political/historical event or person
- Class shares and discusses individual work to create a class timeline.
- Teacher displays combined class timeline and produces a copy for each student.

Suggested Assessment:

◊ Band, orchestra, chorus: For each concert piece, students will identify the historical period, state a musical characteristic of the period, identify the place where this characteristic is evident, and perform the excerpt in the appropriate style.

◊ General music: Teacher will play selected pieces for the students. Students will identify musical characteristics of the music. Students will determine the period on the basis of the characteristics they have identified.

References/Resources

The Timetables of History, Bernard Brun

A Chronicle of American Music, 1700–1995, Charles Hall

Baker's Student Encyclopedia of Music, Laura Kuhn

http://library.thinkquest.org/226731

http://voyager.physics.univ.edu/webpages2/picgalr2.html

Additional Instructional Ideas

♪ Analyze a piece of program music.

♪ Select a period of global history (e.g., Baroque, Classical, Romantic, Impressionistic, 20th century) and develop a list of music that reflects or documents that period.

♪ Select a period of United States history and develop a list of music that reflects or documents that period.

Commencement – Major Sequence

Standard 1: Creating, Performing, and Participating

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: Knowing and Using Arts Materials and Resources

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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Standard 1: Creating, Performing, and Participating

Commencement–Major Sequence

Performance Indicator 1a
Compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrates an understanding and application of the musical elements and music related technology.

Instructional Idea

Students utilize compositional techniques to expand a basic melody.

- Students write a four measure motif or use eight measures from a piece they are learning.
- Students write each of the following variations of the motif:
  - Transposition
  - Inversion
  - Retrograde
  - Retrograde inversion
  - Elongation
  - Diminution
  - Same pitch - different rhythm
  - Same rhythm - different pitch
- Students use these melodic fragments to expand the motif into a sixteen measure piece consisting of two eight measure phrases. First phrase ends in a half cadence and second phrase ends in a full cadence.
- Students use this piece as the A section and expand it to an ABA composition.
- Students enter the composition into a computer, using a notation program such as Finale, Encore, Sibelius.
- Students print a hard copy of the composition.
- Students perform the composition on their instrument/voice.
- Students have the computer perform the composition (experiment with different instrument/timbre settings).

Suggested Assessment:

◊ Teacher gives rubric to students at the beginning of the project. Criteria should include: four measure motif, number of variations, computer-generated hard copy, instrument/voice performances, computer-generated performance.

Note: Also addresses Standards 1b, 1c, 2a, and 3a.

References/Resources

Learning Music with Practica Musica, Jeffrey Evans

Music Arranging and Orchestration, John Cacavas

Additional Instructional Ideas

- ♪ Compose, utilizing more advanced forms such as rondo, ternary, theme and variations, fugue.
- ♪ Notate compositions, using notation software.
- ♪ Create and maintain a portfolio of musical compositions.
- ♪ Compose a four part chorale.

Standard 1: Creating, Performing, and Participating

Commencement–Major Sequence

Performance Indicator 1b

Monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvement.

Instructional Idea

Students create and maintain a progressive practice/performance journal of self-critique.

- Students record or videotape one practice during the first week's work on a solo.
- Teacher and student listen to the tape together while viewing score. Teacher indicates items to focus on, including pitch, rhythm, articulation, phrasing, smooth bow crossings, etc.
- Student writes "practice places" in a notebook or practice log.
- Recording should occur at least every two weeks.
- Students bring in their recordings with their comments and ideas for improvement already entered in their practice log.
- Teacher keeps the first and last recordings, along with the practice log.

Suggested Assessment:

◊ Teacher monitors student progress in accuracy of pitch, rhythm, articulation, phrasing, bowing, etc. Practice log is evaluated for regular and meaningful entries.

Note: Also addresses Standard 1d.

References/Resources

NYSSMA solo/ensemble evaluation sheet

High School (Grade 9) Arts Assessments: Test Sample Draft, New York State Education Department

Additional Instructional Ideas

♪ Maintain a portfolio of compositions, performance adjudication sheets, and all evaluations.
♪ Record/videotape solo and/or ensemble rehearsal.

Standard 1: Creating, Performing, and Participating

Commencement–Major Sequence

Performance Indicator 1c

Improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression.

Instructional Idea	References/Resources
Students arrange a musical selection in a different style. • Students listen to recordings of music of various styles (jazz, rock, blues, chant, country, etc.) and identify the characteristic use of musical elements. • Students choose a simple piece, such as a school alma mater, and sing it in a contrasting style. • Teacher explains methods of converting concert pitch to written pitch and vice versa. • Students create a piano score of the original tune. • Students convert the piano score to a new arrangement by altering rhythms, mode, articulation, instrumentation, texture, etc. • Students write out all parts for performance, utilizing notation software. They seek out the input of performers for appropriate range, voicing, etc. • Students may experiment with alterations of instrumentation, using notation software. • Students perform the arrangements. **Suggested Assessment:** ◊ Teacher-generated rubric is used to assess notated composition and performance. Performances are recorded and recordings are included in student portfolios. **Note:** Also addresses Standards 3b, 3d, and 3e.	*Music Arranging and Orchestration*, John Cacavas *The Creative Director: Alternative Rehearsal Techniques*, Ed Lisk *How to Play Jazz and Improvise*, Jamey Aebersold *Nothin' but the Blues*, Jamey Aebersold *Major and Minor*, Jamey Aebersold *Rockin' Out with Blues Fiddle*, Julie Lyonn Lieberman *Improvising Violin*, Julie Lyonn Lieberman *Jazz Philharmonic*, Randy Sabien and Bob Phillips "Music for String Orchestra," Turtle Island String Quartet Composing and arranging: www.cs.uop.edu/~cpiper/musiced.htm

Additional Instructional Ideas

- ♪ Improvise and/or arrange a popular song.
- ♪ Arrange and/or transpose to cover a missing part.
- ♪ Improvise on any scale being learned or in the key of any ensemble selection.
- ♪ Improvise over a given progression.
- ♪ Improvise in different keys, styles, or time signatures.

Standard 1: Creating, Performing, and Participating

Commencement–Major Sequence

Performance Indicator 1d

in choral and instrumental ensembles, read difficult/very difficult music (NYSSMA level V or VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor.

Instructional Idea

Students in large ensembles prepare and perform level-appropriate literature.

- Teacher selects level-appropriate concert program of quality music.
- Teacher and students rehearse selections in large ensemble, sectionals, and lessons, paying attention to rhythm, pitch, intonation, balance, blend, precision, dynamics, etc.
- The ensemble performs selections for school/community and the performance is recorded.
- Students and teacher review the performance tape. They discuss the positive aspects of the performance and areas in need of improvement, and suggest improvements for subsequent performances.

Suggested Assessment:

- ◊ Ensemble performs for trained adjudicator at NYSSMA major organization festival or comparable evaluative festival.
- ◊ Students and teacher review festival performance comments and compare to the school performance tape and comments.

Note: Also addresses Standards 3b, 3d, and 3e.

References/Resources

NYSSMA Manual

Additional Instructional Ideas

- ♪ Appropriately adjust all elements of the performance within the ensemble setting.

Standard 1: Creating, Performing, and Participating

Commencement–Major Sequence

Performance Indicator 1e

Adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist) to produce the performance of a musical composition in the classroom.

Instructional Ideas

Students conduct basic patterns and indicate dynamics.

- Teacher instructs students in the basic conducting patterns (two, three, and four).
- Students practice these patterns while doing nonmusical activities such as conversing, reading, drawing pictures, taking glasses on and off, drinking, etc.
- Teacher instructs students in basic preparatory beats, holds, cutoffs, and simple dynamics.
- Students conduct a piece from ensemble repertoire.

Suggested Assessment:

◊ A teacher-generated rubric addressing pattern, accuracy, clarity, dynamics, cues, etc. is used to critique the performance.

Note: *The Art of Conducting,* listed as a resource, contains numerous conductor evaluation forms that teachers can use.

Students produce a performance of original compositions for a musical recital.

- Students prepare one original piece of music for performance in a recital.
- Instructor provides list of production roles (arranger, copyist, announcer, etc.).
- Students research definitions of the listed production roles, creating outlines as a way of organizing the results of their research.
- Students assume at least two of the roles and work together to produce a musical composition recital.

Suggested Assessment:

◊ Teacher may assess composition, thoroughness of research, and execution of the production roles.

Note: Also addresses Standards 1a, 1b, 1f, and 2c.

References/Resources

The Art of Conducting, Donald Hunsberger and Roy Ernst

The Art of Conducting Technique, Harold Farberman

Music Careers:
www.cnvi.com/applause

www.soloperformer,com/careers

Additional Instructional Ideas

♪ Produce a recital.
♪ Rehearse and conduct a selection for a concert.

Standard 1: Creating, Performing, and Participating

Commencement–
Major Sequence

Performance Indicator 1f
In performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles.

Instructional Idea

Students perform a duet or small ensemble independent of the teacher.

- Teacher and students form small ensembles.
- Each group is given a choice of two or three pieces and recordings of these pieces.
- Students rehearse independently.
- Teacher works with one ensemble while the others watch, demonstrating what to listen for and work on (pitch, dynamics, rhythm, phrasing, musicianship, body language, eye contact, etc.).
- Teacher observes a few rehearsals, making suggestions when asked to or when needed.
- Students participate in a master class performance two weeks prior to the recital.
- Students complete a teacher-generated or NYSSMA evaluation sheet for each ensemble's performance.
- Students review the evaluation sheets with the teacher, using peer/teacher suggestions to improve their final performance.
- Students perform in a recital in a school/community environment.

Suggested Assessment:

◊ Teacher-generated rubrics, based on NYSSMA evaluation forms, are used to evaluate student rehearsal participation, accuracy and depth of performance evaluation sheets, and quality of recital performance. Student and teacher discuss and compare reactions to performance.

Note: Also addresses Standards 1b, 1d, and 2b.

References/Resources

NYSSMA Manual

NYSSMA small ensemble evaluation sheets

Ensemble repertoire recordings:
www.markcustom.com

Additional Instructional Ideas

- ♪ Lead a sectional rehearsal of their ensemble.
- ♪ Organize and perform in a pep band or fiddle group.
- ♪ Prepare and perform in small ensembles for community purposes.

Standard 2: Knowing and Using Arts Materials and Resources

Performance Indicator 2a

Develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.

Instructional Idea	References/Resources
Students create a database of music-related establishments in the community. • Students bring in a list of 10 music-related establishments in the community. • Students create a master list as a class of several establishments and seek the following information: name, phone number, address, hours open, contact person, kind of service provided, medium featured (strings, woodwind, brass, percussion, piano, vocal), and other useful information. • Students enter information into a teacher-generated database. • Teacher prints out a copy for everyone and posts one in the classroom when all information has been entered. • Teacher and students update the database as new establishments enter the community. **Suggested Assessment:** ◊ Teacher evaluates the quality and thoroughness of the information submitted by each student.	Telephone book, arts and music magazines, newspapers

Additional Instructional Ideas

♪ Compile a database of music-related establishments in the region.
♪ Comparison shop for musical equipment or services both locally and on the Internet.

Standard 2: Creating, Performing and Participating

Commencement–Major Sequence

Performance Indicator 2b
Identify ways that they have contributed to the support of the musical groups of which they are members.

Instructional Idea

References/Resources

Each student creates a list of his or her annual contributions to school and community music organizations, tracing participation in music activities from elementary school to the present.

- Students may make entries such as: helped with fundraising for the program; helped to set up the rehearsal room; handed out programs at a concert; participated as an officer for the ensemble; helped another student tune his/her instrument; served as a section leader; performed for elementary students.
- Log entries should include: school music performances; meetings of community groups and religious organizations; family gatherings; professional and amateur performances.
- Teacher may also write in the students' logs. An example of a teacher entry is: 1/12/01—I was really proud of you today when you helped Jenny get that rhythm she has been having trouble with. Thank you for making a difference.
- At the end of each year, teacher collects the logs to make general comments. The logs are returned at the beginning of the next year. Students can look back and see how much they have done over the year(s) to make the ensemble a success.

Suggested Assessment:

◊ Teacher checks during the year to see that the log is being kept (pass/fail grading is used). Evaluation will be made of log entries for quality and accuracy.

Note: Also addresses Standards 1b and 3a.

Additional Instructional Ideas

♪ Maintain a log of support services that students have provided for their ensemble.
♪ Maintain a log of support services and performances that students have provided for the community.

Standard 2: Creating, Performing and Participating

Performance Indicator 2c
Explain opportunities available to them for further musical growth and professional development in higher education and community institutions.

Instructional Idea

Students provide peer mentoring for other music students.

- Teacher creates two lists, one of student mentors and one of students who want help.
- Teacher matches students seeking help with student mentors.
- Teacher instructs the mentors as to what problems should be addressed.
- Teacher sits in and observes the first session, and at the end provides feedback to the mentor.
- Students should keep a log of activities from each session. Log should include: what they went over, what was assigned, exercise to improve necessary skills, what was achieved, questions for the teacher, progress, assignments, and concerns.
- Teacher and mentor discuss music education as a career.
- Students create a library of college catalogues from various universities and start to prepare for college (private lessons, piano, theory classes, etc.) and a career as a music educator.

Suggested Assessment:

- ◊ Teacher evaluates mentor's log for thoroughness of content.
- ◊ Teacher looks for consistency of content and musical progress.

Note: As an extension, teacher and mentors create a music educators' club such as Tri-M, student chapter of ASTA/NSOA, etc.; also addresses Standards 1b, 1d, 1f, and 2b.

References/Resources

Teaching Strings, Robert Klotman

Guide to Teaching Winds, Fred Westphal

Method books, teacher's manual

MENC website: www.menc.org

Additional Instructional Ideas

- Visit music college campuses.
- Develop a list of colleges that offer music programs.
- Develop and/or attend a music college fair.
- Attend a summer music program.
- Develop and attend a music career orientation.
- Visit local establishments that provide musical services for the community.

Standard 3: Responding to and Analyzing Works of Art

Performance Indicator 3a

Assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.).

Instructional Idea	References/Resources
Students write an essay describing view of the function of music in society. • Students create a list that allows them to assess their musical contributions from PreK to high school (see instructional idea, major sequence, Standard 2b). • Students consult the list to write an essay describing their personal musical development and resulting contribution to their world. • Students choose one to three selections to perform live, or recorded selections, and write an essay describing how those selections are appropriate for the occasion (party, parade, holiday, etc.). • The essay should include an analysis of how their personal contributions are intrinsic to society. **Suggested Assessment:** ◊ Teacher-generated rubric is used to evaluate: – The list for quality and accuracy – The essay for content, depth, grammar, and spelling – The chosen musical selection(s) for appropriateness **Note:** Also addresses Standards 2b and 2c.	

Additional Instructional Ideas

- ♪ Write an essay describing their view of music's function in society.
- ♪ Maintain a log of their musical activities and assess their progress.

Standard 3: Responding to and Analyzing Works of Art

Commencement–Major Sequence

Performance Indicator 3b

Demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers.

Instructional Idea

Students compare varied acoustic environments within their school.

- Students rehearse a given musical composition in their usual rehearsal/classroom space.
- In an instructor-guided discussion, students talk about the properties of the sounds they heard.
- Students draw a scale diagram of their surroundings and placement within this setting.
- Students pose hypotheses on what the same selection will sound like in several different settings (outside, in gymnasium, in hallway, in stairwell, etc.).
- Students travel to a new location, draw a scaled diagram of this location, observe their placement, perform the selection, and write down what they observe aurally.
- Students continue activity until all alternative locations have been experienced.
- Students return to original location and share their comparisons.
- Students assemble diagrams and analysis, and write a recommendation for an ideal acoustical environment for their ensemble.

Suggested Assessment:

◊ Teacher evaluates diagrams, aural observations, and written acoustical recommendations.

Note: Also addresses Standards 1b and 1d.

References/Resources

The Physics of Sound, Richard E. Berg

Acoustic Primer for Music Spaces, Wenger

Music Facilities: Building, Equipping, Renovating, MENC

Additional Instructional Ideas

- Develop a plan for an effective concert hall.
- Explore sound production and acoustical qualities of various instruments.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement– Major Sequence

Performance Indicator 4a

Analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures.

Instructional Idea	References/Resources
Students analyze performance pieces for their cultural insight and function. • Students choose one musical selection from an upcoming concert program. • Students conduct an analysis of the selected music for its cultural origin (they determine geographic location of culture; identify representative characteristics of culture's music and dance; explain how the song represents the culture; define the role music plays in this culture). • Research is conducted by utilizing electronic or print resources, or by interviewing people of a particular culture. • Students prepare a written and/or recorded report of their findings. • Results are to be included in the concert program as program notes. **Suggested Assessment:** ◊ Teacher creates and uses rubric to evaluate written, oral, or recorded presentations. **Note:** Also addresses Standards 3a and 4b.	*Planet Musician*, Julie Lyonn Lieberman *The Contemporary Violinist*, Julie Lyonn Lieberman *Beyond Classical Violin*, Charlie Bisharat www.worldmusicstore.com/links www.indiana.edu/~ethmusic/ www.worldrecords.com

Additional Instructional Ideas

♪ Attend culturally based society and/or club meeting and analyze the use of music in that culture.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Commencement–
Major Sequence

Performance Indicator 4b
In performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others'.

Instructional Idea

Students perform in a culturally based ensemble.

- Students choose a culturally based ensemble with approval by the teacher.
- Using any source (such as Internet, record stores, libraries, local ethnic societies or clubs, personal record collections), students will gather recordings of these groups and begin a repertoire log.
- Students will choose two or three contrasting selections for performances and learn their parts well enough to play along with the recording, listening not only for correct notes but also for style.
- Students will either form their own group or ask a local culturally based ensemble to let them sit in.
- Students will perform their selections.

Suggested Assessment:

◊ Teacher assesses the size and scope of the listening lists created by the student.
◊ Performance evaluation is based on a teacher-generated rubric.

Note: Also addresses Standards 1d, 1f, and 2c.

References/Resources

Arts and music magazines, newspapers, telephone book

www.mp3.com

Public library

www.smithsonian

Planet Musician, Julie Lyonn Lieberman

Foreign exchange students and foreign language department

Additional Instructional Ideas

♪ Perform in a culturally based ensemble.
♪ Alter performance style according to the cultural norms of the music.
♪ Develop and perform a recital of music of various cultures, including program notes.

Appendices

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A: Students with Disabilities

The music educator has the responsibility for teaching and supervising a diverse group of students. This group includes those students with learning disabilities, speech or language impairments, hearing and visual impairments, including blindness and deafness, physical disabilities, health-related challenges, and cognitive, behavioral, and emotional disabilities. To help all students achieve to their potential, it is recommended that a multisensory/multimodal style of teaching be used.

A varied instructional approach is extremely helpful for learning to occur. Of our five senses—sight, hearing, touch, taste, smell—it is recommended that music educators design lessons that use a minimum of three senses, the audio-visual-tactile senses, to reach every student. All students can benefit from these varied approaches.

Students with disabilities must have access to and participate in music classes as determined by the school district's Committee on Special Education (CSE) and as indicated on their Individualized Education Program (IEP). Identified on the IEP are supports and services necessary to help students with disabilities learn such as supplementary aids and services, assistive technology and services, and program modifications and support. These services and supports will also assist the music teacher in making the accommodations to curriculum, instruction and assessment that are necessary for students with disabilities to achieve the music standards. For example, some students may benefit if musical notes are enlarged. Others may need tactile materials to accompany instruction. For some students, the music teacher may need to teach a skill by breaking it down into very small steps. Students may also use assistive technology services and devices, such as an auditory enhancement device or a voice-activated computer, with disabilities during music classes. Consultation from special educators and related service personnel is a support that will help the music teacher provide successful learning activities for students with disabilities.

The music teacher should expect students with disabilities to successfully reach the goals established for music class as well as those indicated on their IEPs. The music teacher, as well as the student's other regular education and special education teachers are a team that supports student success. Regular reporting of student progress by all the student's teachers on a formal and informal basis helps monitor student progress effectively. As questions or concerns arise about student behavior and achievement, teachers should contact parents and school personnel according to the policies established by the school. If it is necessary for the CSE to meet and determine if revisions need to be made to the IEP, observations and assessments of the student from the student's teachers are most helpful in determining what changes, if any, need to be made to the IEP. The music teacher's participation in the annual reviews of students with disabilities provides valuable information in determining appropriate programs and services.

All students must have equal opportunity and access to achieve the New York State learning standards. All students can benefit highly from the study of music in all of its modes-listening, performing, creating and knowing. The quality of the musical experience should not be compromised. A teacher who exudes positive thinking, commitment and accomplishment, along with meeting other teacher qualifications can assist students with disabilities in their study of music in all of its modes-listening, performing, creating, and knowing. Teaching consistently in an audio-visual-tactile mode and concentrating on process rather than product will help encourage and inspire students with disabilities to fully participate in the music curriculum and learning activities.

For more information on State regulations, policy and guidelines for students with disabilities contact the Office of Vocational and Educational Services for Individuals with Disabilities (VESID) via their website, www.vesid.nysed.gov (518) 473-2878.

B: Types of Assessment Tools and Tasks

Excerpted from:
Assessment in Classroom Music
Classroom Music Committee of the
New York State School Music Association
November 1997

Following are the types of tools and classroom opportunities covered in this publication. Teachers can use this list to inventory their current assessment practices, expand the types of assessment tools and tasks available to them, and evaluate the efficiency of their assessment program.

In general terms, *tools* are materials and *tasks* are actions.

Assessment tools (materials)

Using the tools below in authentic music tasks better links the curriculum, instruction and assessment:

- Adjudication forms/templates adapted for classroom music
- Auditions (live or taped)
- Checklists
- Compositions, arrangements, transcriptions
- Conferences with students and/or parents
- Evaluation by self, peers, teacher
- Journals, repertoire lists, agenda books, graphic organizers[2]
- Learning contracts
- Multimedia devices (such as computers or karaoke equipment)
- Performance observations
- Photographs, collages, montages
- Portfolios[3]
- Recordings (audio and video tape)
- Reports, essays, reviews
- Rubrics
- Standardized music achievement tests[4]
- Teacher-made quizzes and tests

Assessment tasks (actions)

Tasks that provide opportunities to use the tools listed are:

- Aural examinations
- Collages, montages (design and construction)
- Critiques (e.g., concert, classroom performance, video and audio tapes)
- Discussion/demonstration
- Graphic organizer (constructing and updating)
- Group presentation
- Group projects
- Interviews
- Learning contract development
- List construction and updates (repertoire, listening, etc.)
- Multimedia presentation
- Music analysis
- Music journals (writing entries and reflections)
- Original music composition or sound piece
- Paper/pencil objective tests
- Peer coaching and evaluation
- Performance production
- Problem solving
- Research local music resources (business, performers)
- Research reports, essays
- Student-created test questions
- Student notebooks
- Surveys
- Technology-generated products

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[2] Graphic organizer: a visual representation of organized data relating to a content area that integrates knowledge, fosters organization and links higher order thinking skills.

[3] Portfolio: an organized, systematic record of student work chosen by the student and teacher that documents growth in student learning. Portfolio types usually include process, product and cumulative portfolios.

[4] Iowa Tests of Music Literacy (ITML) (Gordon, 1971/1991); Music Achievement Tests (Colwell 1969/1986); Silver Burdett Music Competency Test (Colwell 1979); Watkins-Farnum Performance Scale (Watkins and Farnum 1954, 1969)

C: Critical Listening Rubric

Excerpted from:
High School (Grade 9) Arts Assessments, Test Sampler Draft
New York State Education Department
April 2001
Also available at http://www.emsc.nysed.gov/ciai/arts/pub/artsampmusic.pdf

Level	Description
4	Refers to **two or more** musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s).
3	Refers to **at least two** musical elements with **somewhat** accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s). **OR** Refers to **at least two** musical elements, **one with** accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s), and **the other(s) without** descriptive or supportive evidence along with relevant connections to the musical excerpt(s).
2	Refers to **only one** musical element with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s). **OR** Refers to **two or more** musical elements **without** descriptive or supportive evidence or relevant connections to the musical excerpt(s).
1	Refers to **only one** musical element **without** descriptive or supportive evidence or relevant connections to the musical excerpt(s).
0	Response is illegible **OR** Response doesn't meet any of the above criteria **OR** Response is inappropriate to topic **OR** No response

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D: Learning Experience: Peer Review Process

INTRODUCTION

The New York State Academy for Teaching and Learning (NYSATL) was established in 1996 by the State Education Department to acknowledge those teachers who submitted learning experiences for validation by their peers, through the peer review process. Over time, this process has become known as NYSATL's Statewide Peer Review. The process is an avenue for focusing professional development on standards-based classroom practice, as a means of enriching teachers' abilities to improve instruction for the purpose of higher student achievement. The process has yielded a rich collection of learning experiences that demonstrate how the New York State *Learning Standards for the Arts* are addressed in classroom practice.

The following lesson, **Patterns in Musical Composition, Intermediate-Level Young Composers Concert**, submitted by Julie Along Carr, has been accepted by the New York State Academy for Teaching and Learning. It has been included in this document as a example of how any of the instructional/assessment ideas included in the first section of the resource guide can be expanded into a detailed lesson plan and applied in the classroom with actual results.

You can view procedures for submitting materials and more lessons accepted by the academy by visiting http://www.nysatl.nysed.gov

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Patterns in Musical Composition, Intermediate-Level Young Composers Concert

by Julie Along Carr
Cortland Enlarged City School District

Rationale:
The 7th-grade teams were planning their second interdisciplinary unit dealing with patterns in the environment. This lesson is a continuation of the lessons in composition done the previous year. The focus this year was to provide an opportunity for the students to compose and perform their pieces, which were based on memorized pieces they learned last year.

Learning Context:
This activity corresponds to Arts Standard 1—Creating, Performing, and Participating in the Arts. Students will:

- Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements.
- Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others and discuss ways to improve them.

This activity corresponds to Arts Standard 2—Knowing and Using Arts Materials and Resources. Students will:

- Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

This activity corresponds to Arts Standard 3—Responding to and Analyzing Works of Art. Students will:

- Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.
- Use appropriate terms to reflect a working knowledge of the musical elements.

This activity corresponds to English Language Arts Standard 3—Language for Critical Analysis and Evaluation: Students will read, write, listen, and speak for critical analysis and evaluation.

Speaking and writing for critical analysis and evaluation requires presenting opinions and judgments on experiences, ideas, information, and issues clearly, logically, and persuasively with reference to specific criteria on which the opinion or judgment is based.
Students will:

- Present (in essays, position papers, speeches, and debates) clear analysis of issues, ideas, texts, and experiences, supporting their positions with well-developed arguments.

Prerequisites include:

- Basic understanding of music terminology including measure, bar line, note values of whole, half, quarter, eighth, key signature, time signature.
- Understanding of basic written notation.
- Understanding of the basic compositional techniques of transposition, inversion, rhythmic alteration, melodic alteration, and retrograde.

Curriculum alignment:

- This experience fits into our work with theme and variations. It is also a part of the 7th-grade interdisciplinary team unit on patterns.

Procedure:

Preparation:

- As preparation for the project, a review of basic compositional techniques was presented verbally and through demonstration, using familiar pieces such as "Hot Cross Buns," "Twinkle, Twinkle, Little Star," and "Mary Had a Little Lamb." The songs were familiar to the students because they had been performed at the final concert the previous spring by all of the string players. As a means of visual demonstration, a large transparency was used over a blank staff to illustrate the basic compositional techniques. The transparency could be flipped backwards, turned upside down, and flipped and turned to demonstrate retrograde, inversion, and retrograde inversion. Each student received a packet of songs to use for the project and a smaller staff-lined transparency.

1. Students were asked to break into groups of at least two but no more than four. They were asked to choose a song from the packet and to discuss ways they could alter the melody to create a variation. Specific instructions included the key, number of measures, clef used, and final form of the piece. (See Activity 1 below.)
2. Each group was given a piece of staff paper. Terminology was reviewed one more time. Each group was then asked to find a spot in the room and begin to experiment with their melodies. They were encouraged to choose a small part of their melody to put on the transparency and play with the various techniques to decide how they wanted their piece to sound. As they worked, they were to notate their work. Students were permitted to play their piece as they worked. Students were to indicate the compositional device(s) they used in their work. Pieces were turned in at the end of the class period to be reviewed by the teacher. (See Activity 2 and student samples.)
3. Copies of their variations were returned to the students to practice for the concert performance. Modifications of the variations were allowed, as some groups wanted their variation to be playable as a duet with the original composition.
4. The pieces were performed at the concert in November. An explanation of the project was included in the program and the principal introducing the concert made mention of the special project.
5. Students view the videotape of the concert and fill out their self-evaluation rubrics and peer evaluation rubrics for two other groups.

Evaluation:

The compositions are video- and audiotaped so that the students can hear their pieces. Each student is given a self-evaluation rubric and two peer evaluation rubrics to complete. The teacher completes the student evaluation rubric and shares it with the students individually.

Instructional/Environmental Modifications:

One inclusion student participated in the learning experience. No modifications were necessary for success of this student.

Time Required:

Teacher planning for the activity took approximately one 45-minute period to copy the packet of folk songs and prepare examples for demonstration. Another period was required to review and evaluate Activity 2. Copying the melodies for the students to use during the performance took an additional period. Final student evaluation will take one period and a short amount of time during lessons to discuss the evaluations with each student.

Implementation of the activity took less than half a rehearsal period except for Activity 5, which will take an entire class period.

Resources:
- Packet of folk songs
- Transparency sheet
- Composition terminology listed on large sheets of paper for posting
- Staff paper for each group

Assessment Plan:
Students continually assess their progress by listening to their compositions. The end activity requires a formal self-evaluation and two peer evaluations. The teacher evaluates each activity and conferences with the student at the conclusion of the activity. (See examples of evaluation rubrics and teacher combined rubric.)

The work of the seventh graders became a part of their "Patterns" portfolio. Work of all students became a part of their orchestra portfolio.

Student work:
Included below are samples of student work.

Reflection:
This activity was planned to create a logical approach to teaching composition during a rehearsal situation. The students enjoyed the activity and were pleased with the reaction of their parents to hearing the final product. Being able to recognize patterns has helped the students in practicing difficult sections of their music—it has given them another way to break a difficult passage down. An added benefit was that it was part of the interdisciplinary project and showed the students and teachers that music is an important part of the environment and the school atmosphere. Students enjoyed having their fellow orchestra members perform their compositions. Many of the students wanted to learn to input their compositions into the computer so that they could have a professional-looking final product.

Patterns in Musical Composition

Activity 1: (approximately 10 minutes)

1. Choose a group to work with. You must have at least two people per group and may not have more than four people.
2. Choose one of the memorized folk songs we performed last year. You may not use "Hot Cross Buns." You may use the harmony part as well as the melody.
3. Guidelines:
   Keep the same key signature.
   Your piece may end up longer than the original melody, but it may not be shorter.
   You may use any clef you wish. If your group is a mixed instrument group, you may write your song in both clefs or have one instrument play the melody while the other plays the variation.
   You need to use standard notation in your final copy that will be handed in to me.
4. Let me know who is in your group and what song you have decided to do.

Activity 2: (approximately 20 minutes during each of two class periods)

1. Use the staff paper that I gave each group to begin writing your variation.
2. Remember the ways you can alter a melody to form a variation. You will need to label the compositional techniques in your variation as part of your group's self-evaluation.

3. Be sure to follow the guidelines listed in Activity 1.
4. You will have 20 minutes of two class periods to work on your variation.
5. When you are done, please hand in your variation to me. I will return it to you so that you can practice it before the concert.

Activity 3: (approximately 15 minutes)

1. Practice your variation with the rest of your group.
2. If you need to make some corrections so that you can play it as a duet with the original melody, you may do so. Make sure you write legibly so that you can read it when you perform on Thursday.

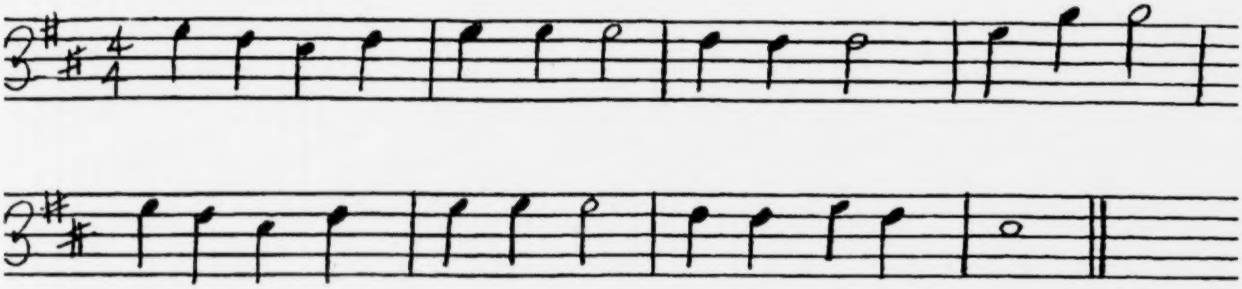
Activity 4: (at the concert)

This is the big day—your performance. I know you will all do a great job!

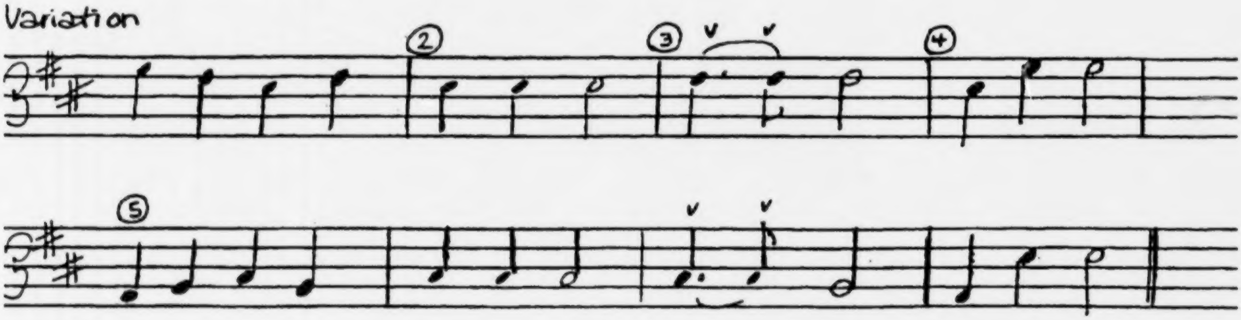
Activity 5: (one class period)

1. Using the rubric (evaluation chart) I gave you, evaluate your own and two other groups' performances as you view the videotape.
2. Be honest about both types of evaluations. I will also be evaluating each group. The evaluations themselves are not a grade. You will be graded on how well you do the evaluations. Please write your comments in complete sentences with proper grammar, spelling, and punctuation!
3. I will go over the evaluations with you at your next lesson.

Mary Had a Little Lamb - Theme



Variation



Rubric explanations:

Peer Evaluation:

- Each group evaluated one other group. They listened to the group and were given a copy of the group's work to use in their evaluation.
- The second part of this evaluation is an evaluation of the student's ability to distinguish the compositional devices used by each of the other groups.

Self Evaluation

- Each group evaluated their own performance.
- Each individual assessed his/her own understanding of the compositional concepts.
- Each individual assessed the project.

Teacher Evaluation

- The student evaluations were assessed based on their completeness and the thought put into the answers.
- The peer evaluations were assessed based on their completeness and the thought put into the answers.
- The two analyzation categories were assessed based on the work done in the student self and peer evaluations.
- The composition itself was evaluated based on the following of the guidelines only. No musical judgments were assessed. Performances were evaluated by peer groups as part of that evaluation.

Patterns in Musical Composition
Teacher Evaluation

Student name ____________________

	4	3	2	1	0
Followed guidelines	Followed all four guidelines ✓	Followed three guidelines	Followed two guidelines	Followed one guideline	Did not follow any guidelines
Analyzation (transferred from self-evaluation rubric)	Correctly identified at least 7 devices used by classmates	Correctly identified 5-6 devices used by classmates ✓	Correctly identified 3-4 devices used by classmates	Correctly identified 1-2 devices used by classmates	Could not identify any devices used by classmates
Terminology	Obvious knowledge of all five devices	Obvious knowledge of four devices ✓	Obvious knowledge of three devices	Obvious knowledge of one or two devices	No obvious knowledge of devices
Self evaluation	Filled out completely ✓	Filled out with one or two errors but complete	Filled out with three or four errors or somewhat incomplete	More than four errors or partially incomplete	Evaluation not done
Peer evaluation	Filled out completely ✓	Filled out with one or two errors but complete	Filled out with three or four errors or somewhat incomplete	More than four errors or partially incomplete	Evaluation not done
Self evaluation comments	Answered all questions, correct grammatical format ✓	Answered all questions, one or two grammatical errors	Answered all but one question or three or more errors	Answered all but two questions or three or four errors	Did not answer any questions or had more than five errors
Peer evaluation comments	Answered all questions, correct grammatical format ✓	Answered all questions, one or two grammatical errors	Answered all but one question or three or more errors	Answered all but two questions or three or four errors	Did not answer any questions or had more than five errors
Analyzation (transferred from page 2 of peer evaluation rubric)	18 or 19 devices correctly identified 20	15 - 17 or devices correctly identified 6	11 - 14 devices correctly identified ✓ 2	6 - 10 devices correctly identified	5 or fewer devices correctly identified 28

Overall rating
29-32 Distinguished
[✓ 24-28 Proficient]
18-23 Competent
11-17 Basic
0-10 Not supported

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Look at the packet of compositions. See if you can figure out which device each group used at the circled numbers in their pieces.

Remember: Transposition: Starting the melody on a different note
Inversion: Changing the direction of the intervals
Rhythmic alteration: Changing the rhythm
Melodic alteration: Changing the melody by adding or taking away notes
Retrograde: Playing the whole song or a measure backwards

"Mary Had A Little Lamb" by Jay, Chris and Bryan
1 rhythmic alteration (augmentation)

"Mary Had A Little Lamb" by Sarah, Hannah and Tori
2 transposition
3 rhythmic alteration
4 transposition
5 transposition inversion

"Twinkle" by Melissa, Rachel and Taylor
6 Transposition inversion
7 Rhythmic Alteration
8 Rhythmic Alteration
9 Transposition retrograde
10 Rhythmic Alteration
11 retrograde
12 retrograde rhythmic alt.
13 rhythmic alteration
14 rhythmic alteration

"Waltz" by Emma, Kayla, Nikki and Christine
15 Rhythmic Alteration transposition

"Allegro" by Luke, Robert and Joey
16 retrograde inversion

"Frere Jacques" by John and Jake
17 inversion

"Allegro" by Allison, Tacie and Levi
18 / inversion
19 / rhythmic alt.

rhythmic alteration - change the rhythm
retrograde - play it backwards
inversion - play it upside down
transposition - starting on a different note

11/19

Patterns in Musical Composition
Peer evaluation

Name ______________

Group I am evaluating ______________________________

Use the copies of the other groups' compositions to do the guidelines section.

	4	3	2	1	0
Followed guidelines	Followed all four ✓ guidelines	Followed three guidelines	Followed two guidelines	Followed one guideline	Did not follow any guidelines
Performance-Intonation	The group played very well in tune	The group made only one or two intonation errors ✓	The group made three or four intonation errors	The group made five or six intonation errors	The group was not in tune very well
Performance-Ensemble	The group stayed perfectly together	The group was almost perfect ✓	The group fell apart, but was able to get back together	The group had trouble getting back together after it fell apart	The group had to start over
Performance-Tone quality	They sounded really strong and confident	They sounded pretty strong ✓	They were not very strong	They sounded weak and unsure of themselves	They sounded really weak and scared
Performance-Positions	All of them had great positions	One of the group members needed a ✓ better position	Two of the group members needed better positions	They all needed to fix part of our positions	None of them had a very good position

Describe the overall performance They were pretty much together the whole time and played well in tune.

What did you like best? I liked how they altered the original song.

What could they have done better? They could have gotten into it a little more

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E: The Relationship Between the New York State Learning Standards for the Arts and the National Standards for Arts Education in Music

Excerpted from:
Learning Standards for the Arts
New York State Education Department, April 1996 and
National Standards for Arts Education
Music Educators National Conference, 1994

BROAD RELATIONSHIP

NATIONAL *(from Summary Statement, pp. 18-19)*	STATE
• They (students) should be able to communicate at a basic level in the four arts disciplines - dance, music, theatre, and the visual arts.	• Students should demonstrate elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts.
	• Students should demonstrate intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts.
• They (students) should be able to communicate proficiently in at least one art form.	• Students should demonstrate commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.
	Standard 1: Creating, performing, and participating in the arts Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
	Standard 2: Knowing and using arts materials and resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
• They should be able to develop and present basic analysis of works of arts.	*Standard 3: Responding to and analyzing works of art* Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

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• They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.	*Standard 4: Understanding the cultural dimensions and contributions of the arts* Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.
• They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.	• All four learning standards.

RELATIONSHIP BETWEEN STATE KEY IDEAS AND NATIONAL CONTENT STANDARDS IN MUSIC

STATE	NATIONAL
Arts Standard 1: Creating, performing, and participating in the arts. Music: Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording and producing music.	1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music.
Arts Standard 2: Knowing and using arts materials and resources. Music: Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.	2. Performing on instruments, alone and with others, a varied repertoire of music. 4. Composing and arranging music within specified guidelines. 8. Understanding relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture.

Arts Standard 3: Responding to and analyzing works of art. Music: Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.	6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 8. Understanding relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture.
Arts Standard 4: Understanding the cultural dimensions and contributions of the arts. Music: Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.	9. Understanding music in relation to history and culture. 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 6. Listening to, analyzing, and describing music.

RELATIONSHIP BETWEEN STATE PERFORMANCE INDICATORS AND NATIONAL ACHIEVEMENT STANDARDS IN MUSIC

STATE	NATIONAL
Standard 1: Creating, performing, and participating in the arts.	
• Create/Compose	• 4 a,b,c
• Sing/Play	• 1 a,b,c,d; 2 a,b,c,d
• Read/Improvise/Arrange	• 5 a,b,c; 3 a,b,c,d,e; 4 b
• In performing ensembles	• 1 d,e,f; 2 b,d,f; 5 a
Standard 2: Knowing and using arts materials and resources.	
• Classroom/nontraditional instruments	• 2 b; 4 b,c
• Various settings/uses	• 9 c,d
• Media/libraries for reports	• 8 c
• Audience behavior/ listening and response	• 9 a,e
• Community/career	• 9 c; 8 d,e
Standard 3: Responding to and analyzing works of art.	
• Listen, analyze, evaluate	• 6 a,b,c,f; 7 a, b
• Describe . . . use musical technology	• 6 a,c,d
• Describe music's relationship/context/ surroundings/roles	• 7 a; 8 a,b,c,e; 9 a,b,c; 6 a
Standard 4: Understanding the cultural dimensions and contributions of the arts.	
• Identify/perform/analyze repertoire	• 9 a,b,c,e; 1 c; 2 c
• Identify cultural, geographic, historical	• 6 b,d

F: Repertoire List

Excerpted from: Music PreK–6 Syllabus/Guide Field Test Edition
New York State Education Department

If the students are to value the musical art and be aware of the dimensions that have contributed to our common cultural experience, they need a knowledge of a body of music literature representing various styles, time periods, and cultures. To ensure this musical knowledge, a list of recommended singing and listening repertoire is provided.

This list should be considered as a means to enrich, rather than constrict, the students' music appreciation. Although songs and pieces are categorized to aid the teacher, they have not been selected on that basis. The categories, being somewhat arbitrary, only aid in illustrating the variety included. School districts may modify the list to best suit local needs. It is recommended that this list be used as a minimum list of selections for all students to know.

The repertoire list is provided by levels which are arranged sequentially, and merely suggestive of age and grade grouping. Any repertoire used should be cumulative; that is, repertoire presented at one level should be reexperienced at a higher level.

The coding for categories used in the Singing Repertoire is as follows:

AF = American Folk
AT = American Traditional
EC = Early Childhood
EF = Ethnic Folk
H = Holiday
L = Lullaby
M = Movement
P = Patriotic
POP = Popular
R = Round
S = Spiritual

Singing Repertoire

Grades PreK–K

Selection	Category
Ach Du Lieber Augustine	EF
Bingo	M
Down by the Station	EC
Eency, Weency Spider (Itsey Bitsy)	EC
Here We Go, Looby Loo	EC
Hokey Pokey	M
Hot Cross Buns	EC
I'm a Little Teapot	EC
If You're Happy	M
It's Raining (It's Pouring)	EC
Jingle Bells	H
Little White Duck	EC
London Bridge	M
Muffin Man	EC
My Dreidl	H
Old MacDonald Had a Farm	AF
Row, Row, Row Your Boat	R
Six Little Ducks	EC
The Farmer in the Dell	M
The Wheels of the Bus	M
Three Blind Mice	R
Over the River and Through the Woods	H
Twinkle Twinkle (Baa Baa Black Sheep	
Where is Thumbkin?	M

Grades 1–2

Selection	Category
America (My Country 'Tis of Thee)	P
Animal Fair	AT
Are You Sleeping?	R
Blue Tail Fly (Jimmy Crack Corn)	AF
Cotton Needs Picking	AF
Do-Re-Mi (Doe, a Deer)	AF
Down in the Valley	POP
Frosty the Snowman	POP
Go Tell Aunt Rhody	AF
Hush, Little Baby	L
I'm Gonna Sing	S

John Jacob Jingleheimer Schmidt	EF
Marching to Pretoria	EF
Michael, Row the Boat Ashore	S
Oh, Susanna	AT
Old Brass Wagon	AF
On Top of Old Smokey	AF
Pop, Goes the Weasel	EF
Rig-a-Jig-Jig	AF
Rudolph the Red-Nosed Reindeer	H
Santa Claus Is Comin' to Town	H
Scotland's Burning	R
She'll Be Comin' Round the Mountain	M
Shoo Fly	AF
Skin and Bones	H
Skip to My Lou	M
This Old Man	M
Three Pirates	M
Twelve Days of Christmas	H
Up on the Housetop	H
We Wish You a Merry Christmas	H
Yankee Doodle	P

Grades 3–4

Selection	Category
America, the Beautiful	P
Banana Boat Loader's Song	EF
Brahms' Lullaby	L
Camptown Races	AT
Clementine	AF
Daisy, Daisy (Bicycle Built for Two)	AT
Deck the Halls	H
Dixie	AT
Don Gato	EF
Drill, Ye Tarriers	AF
Dry Bones	S
Ghost of Tom (John)	H
God Bless America	P
He's Got the Whole World in His Hands	S
Hey, Ho, Nobody Home	EF
I've Been Workin' on the Railroad	AF
Kookaburra	E
Kum Ba Yah	E
Land of the Silver Birch	EF
Magic Penny	POP
Oh, How Lovely Is the Evening	R
Ol' Texas	AF
Polly Wolly Doodle	AF
Rocka My Soul	S
Sarasponda	EF
Sing, Sing a Song	POP
Swing Low, Sweet Chariot	S
Take Me Out to the Ballgame	AT
Tinga Layo	EF
Waltzing Matilda	EF
We Shall Overcome	S
When the Saints Go Marching in	S
You Are My Sunshine	AT

Grades 5–6

Selection	Category
Auld Lang Syne	EF
Battle Hymn of the Republic	P
Deep in the Heart of Texas	POP
Dona Nobis Pacem	R
Down the Ohio	AF
Easter Parade	POP
Erie Canal	AT
Home on the Range	AT
Joshua Fit the Battle of Jericho	S
O Come All Ye Faithful	H
Old Folks at Home (Swanee River)	AT
Old Joe Clarke	AF
Shalom Chaverim	R
Shenandoah	AT
Silent Night	H
Simple Gifts	AT
The Star Spangled Banner	P
This Land Is Your Land	AT
Tzena, Tzena	EF
We Gather Together	H
What Shall We Do With A Drunken Sailor?	AF
When Johnny Comes Marching Home	EF
White Christmas	H
You're a Grand Old Flag	P

Listening Repertoire

Grades PreK–K

Lullaby. Brahms
The Flight of the Bumblebee. Rimsky-Korsakoff
Tubby the Tuba

Grades 1–2

Ballet of the Unhatched Chicks (Pictures). Mussorgsky
Carnival of the Animals. Saint Saens
Golliwogs Cake Walk. Debussy
Children's Symphony (Excerpts). McDonald
Little Train of the Caipira. Villa-Lobos
March of the Toys (Babes in Toyland). Herbert
Pictures at an Exhibition (Excerpts). Mussorgsky

Grades 3–4

Air on G String. Bach
Barcarolle. Offenbach
Children Corner Suite. Debussy
Dance of the Comedians. Kabalevsky
Grand Canyon Suite. Grofé
Hansel and Gretel (Excerpts). Humperdinck
In the Hall of the Mountain King. Grieg
Morning (Peer Gynt Suite). Grieg
Night on Bald Mountain. Mussorgsky
Peter and the Wolf. Prokofiev
Surprise Symphony. Haydn
The Banshee. Cowell
The Nutcracker (Excerpts). Tchaikovksy
The Stars and Strips Forever. Sousa
William Tell Overture. Rossini

Grades 5–6

Amahl and the Night Visitors. Menotti
America (Variations). Ives
Appalachian Spring (Excerpts). Copland
Canon in D Major. Pachelbel
Danse Macabre. Saint Saens
1812 Overture. Tchaikovsky
Eine Kleine Nachtmusik (Excerpts). Mozart
Fanfare for the Common Man. Copland
Fifth Symphony (Excerpts). Beethoven
Jesu, Joy of Man's Desiring. Bach
Little Fugue In G Minor. Bach
Maple Leaf Rag. Joplin
Moonlight Sonata. Beethoven
Sorcerer's Apprentice. Dukas
The Blue Danube. Strauss
Water Music Suite (Excerpts). Handel
Young Person's Guide to the Orchestra. Britten

For additional repertoire resources see appendix G: **Repertoire Resource List**

G: Repertoire Resource List

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Note: Major Sequence has not been included in this index. The lessons at that level are not as easily categorized and are suitable in a variety of applications. Teachers are encouraged to look at all instructional ideas included on pages 116–128 for appropriateness to their specific teaching situation.

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